The ĀGAMA ENCYCLOPAEDIA

Volume VIII

Mudrās in Pūjā



Prof. S.K. Ramachandra Rao

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VIII

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Further, Indian temples are to be considered only in the general framework of temple culture, which include not only religious and philosophical aspects but social, aesthetic and economic aspects also.

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Introduction

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The volume deals with the general problems relating to the idea of Āgama and the broad details of the tradition that is known after Āgama. In the historical perspective Āgamic tradition and the Vedic tradition were initially distinguished, but later the two fused. The circumstances that favoured the separation and integration have been explained. The role that Tantra played in crystallizing the Āgama tradition has been elaborately explained and illustrated. And more importantly the volumes deal almost exclusively with the essential details of temple-culture in India Without an adequate appreciation of this context, other aspects of Āgama cannot become meaningful. In one of the appendices, a fairly exhaustive account of Tantra has been given, for this has provided the major dimension to the Āgama, especially of the Śākta pursuation.

The volumes which were originally published in the period 1989-1994 by the Kalpatharu Research Academy, Bangalore are being reprinted now, and I am grateful to my friend Shri Sunil Gupta of the Indian Books Centre, Delhi for publishing a revised edition of the volumes.

Bangalore
June, 2004

S.K. Ramachandra Rao

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Chapter One

MUDRĀ IN WORSHIP

One of the most significant contributions of Āgama to Indian culture is the convention of 'mudrās' (stylized hand-gestures and finger-manipulations to communicate complex ideas), which are used extensively not only in worship-rituals but in classical Indian dance, drama, tantra, and traditional sculpture (iconography) and painting. The mudrās constitute an entire sign-language, marked by variety and symbolism. Most of the Āgamas contain sections dealing exclusively with the numerous mudrās employed by the priests in different sequences of worship and the benefits of such employment. There are also several independent manuals which deal with the mudrās: *Mudrā-lakṣaṇa, Mudrārṇava, Mudrā-prakāsa, Mudrākośa* and *Mudrāvivaraṇa.*

There are several theories which seek to explain the origin of this convention. And the precise derivation of the Sanskrit word 'Mudrā' is also uncertain. Several meanings of the word suggest different backgrounds and contexts. One of the theories relates to the early employment of royal or official seals to provide authenticity to the documents. Mudrā means in this context stamp of authority, seal of approval, impression recording agreement. Early Buddhist and Jaina works suggest this meaning. The expression also meant the signet-ring which was used for

conveying commands, messages, agreements and promises. One is reminded of the episode in where Hanumān hands over to Sītā the signet-ring (mudrikā or aṅigulīyaka) of Rāma.

Kālidāsa has exploited the idea in his *Abhijñāna-Śakuntalam*, where the denouement of the plot is achieved by the recovery of Duṣyanta's signet-ring.

The use of the expression 'Mudrā' in the above context does not, however, relate to the sign-language or conventional hand-gestures and finger-movements. The word Mudrā in the latter sense appears to have become prevalent in the tāntrik literature. The idea of seal or stamp was extended to cover the idea of "mental seal" imprinted in the heart and mind of a devotee by his master during the ritual of initiation and conservation (dīkṣā): here it suggests the authenticity of the doctrine communicated.

The expression was widely used in the mystic cults of the Nātha-siddhas and of Vajrayāna. Sometimes the word meant the posture assumed during a ritual, the attitude that was adopted, or even the female consort that was taken to fulfil the ritual requirement (yoga-yoginī-mudrā). The expression was one of the five details, each of which names in Sanskrit each of which begins with the letter 'ma', hence 'pañca- makāra' viz. madya (liquor), māṁsa (meat), matsya (fish), mudrā and maithuna (copulation). Mudrā here has the meaning of psychophysical preparedness,

Another meaning of the word 'Mudra' refers to the coded language. It is one of the five media of self-expression and communication ('lipayah pañca-dhā'), the other four being 'silpa-lipi' (sculptured modes or inscriptions on stone), 'lekhanī-saṁbhava' (documents

written by pen or stylus), 'ghuṇḍika' (marks resembling boring of the bees) and 'ghuṇa-saṁbhūta' (incisions on wood). Mudrā-lipi is a lithograph

मुद्रालिपिः शिल्पलिपिर्लिपिर्लेखनिसम्भवा।
गुण्डिकाधुणसम्भूता लिपयः पञ्चधा स्मृताः।
एताभिर्लिपिभिर्व्याप्ता धरित्री शुभदा हर॥

(Vārāhi-tantra)

The word Mudrā in the sense of hand-gestures and finger-manipulations appears to have become prevalent in the field of sculpture as early as the third or second century after Christ. When the iconography of the Buddha became stylized in the Gāndhāra school (in the northwestern corner of the country) and the Mathurā school (on the banks of the river Yamunā), the involvement of mudrās to delineate and suggest the personality of the Buddha and the context of sculptural representation became frequent. The early representation of the Buddha were marked by the absence of the human form of the Buddha : the master's presence was indicated by the wheel, throne, tree, pillar, umbrella, triple-gem, lion or foot-prints. Indian iconography appears to have evolved in Mathurā when the Buddha began to the represented in human form.

Representation of the Buddha in sculpture for adoration or worship naturally involved mudrās, employed primarily to signify the master's divine status of superhuman nature. The Buddha was shown in the act of calling the earth to bear witness to his own integrity and austerity (bhūmi-sparśa-mudrā), in the role of a teacher expounding the details of the doctrine (vyākhyāna-mudrā), as absorbed in contemplation (dhyāna-mudrā) or as turning the wheel of Dharma (dharma-cakra-pravartana-mudrā). He was also

shown with his right hand assuming the gesture of offering protection (abhaya-mudrā) or of bestowing boons (varada-mudrā).

Mudrās as hand-gestures (hasta) are used in daily life. They are stylized in drama and dance in order effectively to communicate ideas and emotions. Texts of dramaturgy like Bharata's *Nātya-śāstra,* Nandikeśvara's *Abhinaya-darpaṇa, Bharata-kalpa-latā-mañjari* and *Hasta-lakṣaṇa-dīpikā* speak of mudrās of various types and situational relevance. *Abhinaya-darpaṇa,* for instance, enumerates and describes as many as 115 hand-poses, grouped into 'samyuta-hasta' (with both hands, joined together), asaṁyuta-hasta (using only one of the hands) 'devatā-hasta' (the gestures assumed by gods and goddesses), 'daśavatāra-hasta' (the hand-postures suggesting the ten incarnatory forms of Viṣṇu), 'nava-graha-hasta' (the poses characteristic of the nine stellar deities), 'dikpālaka-hasta' (the poses symbolic of the eight direction-guardians) and so on.

An important distinction is the one between the 'samyuta' (or conjoint, combined, viz. the two hands joined) and 'asaṁyuta' (isolate, viz. only one hand being used) hastas. Very few of the former category are used in iconography: 'añjali-mudrā' (suggesting supplication), 'namaskāra-mudrā' (act of offering obeisance), 'dhyāna-mudra' (absorption in contemplation), 'dharma-cakra-mudrā' (setting the wheel of the doctrine into motion), 'samādhi-mudrā' (a variant of dhyāna-mudrā), 'dhanur-mudrā' (act of shooting an arrow from a bow), 'veṇu-mudrā' (playing on the flute) or vallakī-mudrā (playing on lute).

A large number of 'isolate' poses are used in

iconography. The most commonly seen among them are the gesture of protection (abhaya), peace-providing (śānti-dā, according to *Bṛhat-saṁhitā),*. boon-bestowal (varada), spiritual guidance (cin-mudra), scriptural exposition (vyākhyāna), threat or warning (sūcī-hasta), wonderment (vismaya) and holding the hip (katyavalambita). There are also other iconographic mudrās, borrowed especially from dance: patāka, tri-patākā, ardha-patākā, ala-pallava, gaja, daṇḍa, and kaṭakā-mukha. Iconography also stylized the hand-poses for carrying weapons (conch, discus, trident, lotus, skull-cup, goad, noose, bow and arrow, bell etc).

The rise of Mahāyāna Buddhism and the prevalence of the tantrik influence emphasized another aspect of Mudrā. The hand-gestures were now associated with mantras (spells of occult power) and mandalas (magical diagrams). The mudrās in this context were no longer the stylized hand-gestures illustrating iconographic implications but actual manipulation of fingers by the worshipper to supplement or reinforce the power of the occult words (mantras) within a power-field (maṇḍala). They are signs indicative of various ideas relevant in worship. The mudrās in this sense are found extensively used in tantrik worship not only in India but in Nepāl, Tibet, Mongolia, China and Japan (where Buddhist versions of Tantra prevail).

The Bhāgavata or Vaiṣṇava division of the Āgama, used the mudrās in the sense of seals, stamps or branding. The symbols of Viṣṇu in terms of the characteristic weapons (like conch, discus, lotus and mace) are branded or painted on parts of the body like forehead, arms, chest belly and back. These mudrās (śaṁkha-mudrā, cakra-

mudrā etc) are worn on the body in a ritualistic manner, and to the accompaniment of specific mantras. Known as *Mudrā-dhāraṇā,* this is prescribed as an indispensable pre-requisite before worship begins.

अङ्कितः शंखचक्राभ्यां उभयोर्बाहुमूलयोः।
समर्चयेद्धारिं नित्यं नान्यथा पूजनं भवेत्॥

These are known as 'signals' of a devotee ("etair bhāgavatair cinhaih'). The branding by sandal-paste, or sacred mud called gopī-candana, or occasionally by heated metallic instruments of branding (tapta-mudrāṅkana) is said to transform the normal physical body of the devotee into a divine habitation, and to cleanse sins accumulated over many births :

शंखं च पद्मं च गदां रथाङ्गम्
मत्स्यं च कूर्मं रचितं स्वदेहे।
करोति नित्यं सुकृतस्य वृद्धिम्
पापक्षयं जन्मशतार्जितस्य॥

Besides āyudha-mudrās of Viṣṇu, the Bhāgavata cult prescribes the use mudrās in the shape of some incarnatory forms of Viṣṇu like Fish (mastya) and tortoise (kūrma), mudrās containing the eight-lettered mantra specific to Viṣṇu (aṣṭākṣarāṅkita-mudrā), and mudrās containing the names of Viṣṇu (' Viṣṇu- nāmāṅkita-mudrā'). According to *Mudrā-dhāraṇa-vidhi* of Gautama, the mudrās bearing images of conch and discus are to be worn on the arms, the mudrā with the mace-emblem on the forehead, the mudrā with the representation of Viṣṇu's bow called Śarṅga on top of the head, and the mudrā with the sword of Viṣṇu known as Nandaka on the chest:

ललाटे च गदा कार्या मूर्ध्नि चापः शरस्तथा।
नन्दकश्चैव हृन्मध्ये शंखचक्रं भुजद्वये॥

More usually, the five weapons of Viṣṇu are inscribed on metallic seals (pañcāyudha-mudrā) and are worn on the body as follows:

चक्रं च दक्षिणे बाहौ शंखं वामेऽपि दक्षिणे।
गदां वामे गदाधस्तात् पुनश्चक्रं च धारयेत्॥
शंखोपरि तथा पद्मं पुनः पद्मं च दक्षिणे।
खड्ग वक्षसि चापं च शरं शिरसि धारयेत्॥
इति पञ्चायुधान्यादौ धारयेद्वैष्णवो जनः।
मत्स्यं च दक्षिणे हस्ते कूर्मं वामकरे तथा॥

Another prescription:

दक्षिणे तु भुजे विप्रो बिभृयाद्वै सुदर्शनम्।
मत्स्यं पद्मं चापरेऽथ शंखं कूर्मं गदां तथा॥
साम्प्रदायिका शिष्टानामाचाराच्च यथारुचि।
शंखचक्रादि चिह्नानि सर्वेष्वङ्गेषु धारयेत्॥
भक्त्या निजेष्टदेवस्य धारयेल्लक्षणान्यपि।
चक्रशुद्धो च धार्यंते संमिश्रावेव कैश्चन॥

A restriction regarding the use of conch-mudrā alone is mentioned in *Brahma-vaivarta:*

केवलं नोद्वहेच्छंखमादौ चासुरविग्रहम्।
अतश्चक्रविमिश्रं तं बिभृयाद्वैष्णवः सदा॥

This meaning of the word mudrā is peculiar only to Vaiṣṇava division of Āgama. More generally acceptable is the meaning, already mentioned, namely hand-gestures and finger-manipulations. The worship-ritual would be incomplete without them; contemplation,

symbolism, and absorption are said to be facilitated by these mudrās :

मुद्रासु संस्थिता पूजा मुद्रासु परिचिन्तनम्।
मुद्रासु संस्थिता योग मुद्रा मोदकरास्तत:॥

The Āgama texts point out that a mudrā is so-called because it secures the delight of all the gods and drives away the host of sins, thus making any undertaking fruitful.

मोदनात् सर्वदेवानां द्रावणात्पापसन्तते:।
तस्मान्मुद्रेति सा ख्याता सर्वकमार्थसाधनी॥

It must, however, be mentioned that the above meaning follows the purāṇic convention of suggesting a meaning (mostly arbitrary) for each letter of the word. Here the word 'mudrā' is a two-lettered word; the first letter 'mu' is taken in the sense of delight (modana), and the second letter, 'dru' is made to mean driving away (drāvaṇa). As already mentioned, the etymological meaning of the word is uncertain. But it is usually traced to the root, 'mud' with the suffix 'rak' ('sphāyitam cītyādi', *Uṇadi- sūtra,* 2, 13, mud + rak atah ṭāp'), and explained as 'that which delights'; ('modate anayā'), or 'that which brings about delight' ('mudam rāti', from 'rā dāne'). We read in *Śaivāgama:*

अथ मुद्रा: प्रवक्ष्यामि सर्वतन्त्रेषु गोपिता:।
याभिर्विरचिताभिश्च मोदन्ते मन्त्रदेवता:॥

The lexicons like *Śabda-kalpa-druma* give the meaning of the word as an arrangement of the fingers of the hand calculated to ensure the pleasure of the deity worshipped.

देवताविशेषप्रीतिजनिकाङ्गुलिरचना॥

And mudrās are used not only in rituals which are tāntrik in character but also in the Vedic rites; they are also indicated in contemplation, cogitation or adoration. In the Vedic rites, the fingers are prescribed to be held in mudrā, when the hand is not engaged in any activity required in the rite:

यदा यदा पूजनेषु चिन्तने ध्यानकर्मणि।
यज्ञादौ स्तवने वापि हस्तकृत्यं न विद्यते।
तदा मुद्रायुतं कुर्यादिष्टापूर्ते करद्वयम्॥

In the worship ritual, the mudrās are specially shown during specific sequences, as prescribed in the cultic manuals (kalpas)

अर्चने जपकाले च ध्याने काम्ये च कर्मणि।
स्नाने चावाहने शंखे प्रतिष्ठायां च रक्षणे॥
नैवेद्ये च तथान्यत्र तत्तत्कल्पप्रकाशिते।
स्थाने मुद्राः प्रद्रष्टव्याः स्वस्वलक्षणलक्षिता॥
अर्चने जपकाले तु ध्याने काम्ये च कर्माणि।
तत्तन्मुद्राः प्रयोक्तव्याः देवतासन्निधापिकाः॥

Hand-gestures suggest a variety of subtle acts. *Mṛgendrāgama* (kriyā-pāda, 5th paṭala) speaks of the mudrās as accessories to ritualistic action ('kriyāṅgatvāt'), like invocation (āvāhana), establishment of the deity (sthāpanā), and obscuration (tirodhāna). The same text declares that the mudrās used in worship are actually energies of Śiva, which effectively drive away the obstacles in the path of the devotee:

यथा मुद्राः क्रियाङ्गत्वादुच्यन्ते ताश्च नामतः।
....
विघ्नौघमुद्राणान्मुद्राः कथ्यन्ते हरशक्तयः॥

The commentary on the above verse by Bhaṭṭa-nārāyaṇa-kaṇṭha takes the word'mudrā' in the sense of 'mudraṇa', viz. subjugating (asvatantrīkaraṇāt). It also adds that the mudrās are not to be construed as mere manipulation of the fingers; they are in fact forces set to work, and the forces belong to the highest deity ('na karāṅguli-saṁniveśa-mātram mudrāh, kiṁtu parameśvara-śaktaya eva jñeyāh').

Mudrā in general refers to the device adopted to convey or reinforce the idea or emotion that is specifically intended ('uddiṣṭārthābhivyañjaka'). It may be accomplished by the posture of the entire body or one or more limbs (aṅgika). Face and hands figure prominently in many of the mudrās. Occult associations of the primary elements (pañca-bhūta) with the fingers of the hand, of the psychophysical constitution with the hand, and of the upacāras with the digits of the fingers render the manipulation of the fingers and the posturing of the hands all important in the presentation of mudrā (mudrā-darśana). And one must acquire competence in the proper assumption of the required mudrā, for without correctness the finger-manipulations or the hand-postures would be ineffective :

यज्ञकृत्येषु चेच्छक्तो हस्तौ मुद्रासु च क्षमः।
तदा मुद्रां विधायैव तत्तु कृत्यं समाचरेत्॥

Mudrā is eulogized as the most important detail in worship; it is claimed that devoid of the mudrās being presented, worship is all in vain. In fact, the texts insist that while engaged in the fire-sacrifices or in iconic worship the hands and fingers must always be properly positioned; this condition must be observed even when

one is not presenting a special mudrā as required in the sequence.

There are mudrās prescribed for each of the sequences of worship (like invocation, presentation of seat, offering of water, administering a ceremonial bath, presentation of light, incense and food-offerings); and the priest is required to assume the required mudrā promptly and correctly.

मुद्रावियुक्तहस्तस्तु क्रियते कर्म दैविकम्।
कृत्वा तन्निष्फलं यस्मात्तस्मान्मुद्रान्वितो भवेत्॥
ततो मुद्रा परं धाम मुद्रा पुण्यप्रदायिनी।
देवानां मोददा मुद्रा तस्मात्तां यत्नतश्चरेत्॥

I

Excerpts From Prapañcāsāra-Sangraha

अथ मुद्राप्रदर्शनपूर्वकं देवतापूजाद्यर्थं
मन्त्रदेवताप्रकाशिकोक्तप्रकारेण सकलमुद्रालक्षणानि
लिख्यन्ते-

अर्चने जपकाले तु ध्याने काम्ये च कर्मणि।
तत्तन्मुद्राः प्रयोक्ताव्याः देवतासन्निधायकाः॥

(आवाहनीमुद्रा)

हस्ताभ्यामञ्जलिं कृत्वाऽनामिकामूलपर्वणोः।
अंगुष्ठौ निक्षिपेत्सेयं मुद्रा त्वावाहनी स्मृता॥

(स्थापिनी)

अधोमुखी त्वियं चेत्स्यात्स्थापिनी मुद्रिका मता।
उच्छ्रितांगुष्ठमुष्ट्योस्तु संयोगात्सन्निधायि (पि) नी॥

(संरोधिनी)

अन्तःप्रवेशितांगुष्ठा सैव संरोधिनी मता।

(सम्मुखी)

मुष्टिद्वयस्थितांगुष्ठौ संमुखौ तु परस्परम्॥
संश्लिष्टावुच्छ्रितौ कुर्यात् सेयं सम्मुखिमुद्रिका।
प्रसृतांगुळिकौ हस्तौ मिथश्शिलष्टौ सम्मितौ॥

(प्रार्थनी)

कुर्यात्स्वहृदये सेयं मुद्रा प्रार्थनिसंज्ञिका।

समस्तानां देवतानां षण्मुद्राः पूजने स्मृताः॥

(अञ्जलिमुद्रा)

अञ्जल्याऽञ्जलिमुद्रा स्याद्वासुदेवा भिधा च सा।

(लिङ्गमुद्रा)

उच्छ्रितं दक्षिणांगुष्ठं वामांगुष्ठेन बन्ध
वामांगुलीर्दक्षिणाभिरंगुळीभिश्च वेष्टयेत्।
लिङ्गमुद्रेयमाख्याता शिवसान्निध्यकारिणी।

(विघ्नमुद्रा)

तर्जनीमध्यमासन्धिनिर्गतांगुष्ठमुद्रिका।
अधोमुखी दीर्घरूपमध्यमा विघ्नमुद्रिका॥

(योनिमुद्रा)

मिथः कनिष्ठके बध्वा तर्जनीभ्यामनामिके।
अनामिकोर्ध्वगश्लिष्टदीर्घमध्यमयोरधः॥
अंगुष्ठाग्रद्वयं न्यसेद्योनिमुद्रेयमीरिता।

(ज्ञानुमुद्रा)

कमलाकृतिमुद्रा तु जानुमुद्रेति कीर्तिता॥
जानुमध्ये गतौ कृत्वा चिबुकोष्ठौ समावृतौ।

(नारसिंहमुद्रा)

हस्तौ तु भूमिसंलग्नौ कम्पमानः पुनः पुनः॥
मुखं च विवृतं कुर्यात् लेलिहानश्च जिह्विकाम्।
एषा मुद्रा नारसिह्मी प्रधानेति प्रकीर्तिता॥

(नृसिंहिकामुद्रा)

वामस्यांगुष्ठतो बध्वा कनिष्ठामंगुळित्रयम्।

त्रिशूलवत्संमुखोर्ध्वां कुर्यान्मुद्रां नृसिंह्मिकाम्।।

(वाराहमुद्रा)

वामहस्तमथोत्तानं कृत्वा देवस्य चोपरि।
नामयेदिति संप्रोक्ता मुद्रा वाराहसंज्ञिता।।
दक्षहस्तं चोर्ध्वमुखं वामहस्तमधोमुखम्।
अंगुल्यग्रं तु संयुक्तं मुद्रा वाराहसंज्ञिता।।

(नृहरिमुद्रा)

अंगुष्ठाभ्यां च करयोरथाक्रम्य कनिष्ठिके।
अधोमुखीभिश्शिष्टाभिः मुद्रेयं नृहरेर्मता।।

(हयग्रीवमुद्रा)

वामहस्ततले दक्षा अंगुलीस्तास्त्वधोमुखीः।
संरोध्य मध्यमां तासामुन्नम्याधो विमोचयेत्।।
हयग्रीवप्रिया मुद्रा तन्मूर्तेरनुकारिणी।

(वेणुमुद्रा)

वेणुधारणवद्धस्तौ कुर्यात्तिर्यङ्मुखो भवेत्।।
वेणुमुद्रा भवेदेषा सर्वदा कृष्णवल्लभा।

(लक्ष्मीमुद्रा)

चक्रमुद्रां तथा बध्वा मध्यमे द्वे प्रसार्य च।।
कनिष्ठके तथानीय तदग्रेंगुष्ठकें क्षिपेत्।
लक्ष्मीमुद्रा पर ह्येषा सर्वसंपत्प्रदायिनी।।

(कुन्तमुद्रा)

मुष्टिरूर्ध्वगतांगुष्ठा तर्जन्यग्रे तु विन्यसेत्।
सर्वरक्षाकरा ह्येषा कुन्द (न्त) मुद्रेयमीरिता।।

(काममुद्रा)

हनौ (स्तौ) तु संपुटौ कृत्वा प्रसृतांगुळिकौ तथा।
तर्जन्यो मध्यमांगुष्ठे अंगुष्ठौ मध्यमास्थितौ।।
काममुद्रेयमाख्याता सर्वशक्तिप्रियङ्करी।
मूर्ध्न्यूर्ध्वांगुष्ठमुष्टी द्वे मुद्रा त्रैलोक्यमोहिनी।।

(दुर्गामुद्रा)

मुष्टिं बध्द्वा कराभ्यां च वामस्योपरि दक्षिणम्।
कृत्वा शिरसि संयोज्य दुर्गामुद्रेयमीरिता।।

(गरुडमुद्रा)

हस्तौ तु विमुखौ कृत्वा ग्रन्थ (थ) यित्वा कनिष्ठिके।
मुखं तर्जनिके श्लिष्टे श्लिष्टावंगुष्ठकौ तथा।।
मध्यमानामिके द्वे तु द्वौ पक्षाविह चिन्तयेत्।
एषा गारुडमुद्रा स्यादशेषविषनाशिनी।।
मणिबन्धस्थितौ कृत्वा .... ।
.... ।।

(शंख मुद्रा)

.... सिद्धिदा।
वामांगुष्ठं तु संगृह्य दक्षिणेन तु मुष्टिना।।
कृत्वोत्तानं तथा मुष्टिमंगुष्ठं तु प्रसारयेत्।
वामांगुळीस्तथा श्लिष्टास्संयुक्तास्सुप्रसारिताः।।
दक्षिणांगुष्ठसंस्पृष्टमुद्रा शङ्खस्य चोदिता।

(गदामुद्रा)

अन्योन्याभिमुखौ हस्तौ कृत्वा तु ग्रथितांगुली।।

अंगुळयौ मध्यमे भूयः संलग्ने सुप्रसारिते।
गदामुद्रेयमाख्याता परा मुक्तिकरी तथा॥

(अब्जमुद्रा)

करौ तु सम्मुखौ कृत्वा सम्मुखादुन्नतांगुली।
तलान्तर्मिलितागुष्ठौ कुर्यादेषाऽब्जमुद्रिका॥

(चर्ममुद्रा)

कनिष्ठानामिके बध्वा स्वांगुष्ठेनैव वामतः।
शिष्टांगुली तु प्रसृते संश्लिष्टे मुखमुद्रिका॥
वामहस्तं तथा तिर्यक् कृत्वा चैव प्रसार्य च।
आकुञ्चितांगुलिं कुर्यात् चर्ममुद्रा प्रकीर्तिता॥

(मुसलमुद्रा)

मुष्टिं कृत्वा तु हस्ताभ्यां वामस्योपरि दक्षिणम्।
कुर्यान्मुसलमुद्रेयं सर्वविघ्नप्रमर्दिनी॥

(अस्त्रमुद्रा)

हस्तावधोमुखौ कृत्वा नाभिदेशे प्रसार्य च।
कुर्यान्मुसलमुद्रेयं सर्वविघ्नप्रमर्दिनी॥

(अस्त्रमुद्रा)

हस्तावधोमुखौ कृत्वा नाभिदेशे प्रसार्य च।
तर्जनीभ्यां नयेत्स्कन्धं प्रोक्तौषाऽस्त्राख्यमुद्रिका॥

(चक्रमुद्रा)

हस्तावूर्ध्वमुखौ कृत्वा तले संयोज्य मध्यमे।
अनामायां तु वामायां दक्षिणां तु विनिक्षिपेत्॥
तर्जन्यौ पृष्ठतौ लग्नावंगुष्ठौ तर्जनीश्रितौ।

चक्रमुद्रा भवेदेषा नृहरेस्सन्निधौ मता॥

(दंष्ट्रमुद्रा)

चक्रमुद्रां तथा कृत्वा तर्जनीभ्यां तु मध्यमे।
पीडयेद्दंष्ट्रमुद्रैषा सर्वपापप्रणाशिनी॥

(श्रीवत्समुद्रा)

अन्योन्यपृष्ठकरयोर्मध्यमानामिकांगुळी।
अंगुष्ठेन तु बध्नीयात् कनिष्ठामूलसंश्रितौ॥
तर्जन्यौ कारयेदेषा मुद्रा श्रीवत्ससंज्ञिता।

(कौस्तुभमुद्रा)

अनामापृष्ठसंलग्नां दक्षिणस्य कनिष्ठिकाम्॥
कनिष्ठिकां च बध्नीयादनामीक्षिततर्जनीम्।
गृहीत्वा दक्षिणांगुष्ठमध्यमानामिकात्रयम्॥
उच्छ्रयित्वा तत्र वामतर्जमीमध्यमे न्यसेत्।
दक्षिणे मणिबन्धे च वामांगुष्ठं च योजयेत्।
मुद्रेयं कौस्तुभस्योक्ता दर्शनीया प्रयत्नतः।

(वनमााला मुद्रा)

स्पृशेत्खण्ठादिपादान्तं तर्जन्यांगुष्ठनिष्ठया॥
करद्वयेन मालावत् मुद्रेयं वनमालिका।

(त्रिशूलमुद्रा)

अंगुष्ठेन कनिष्ठां तु बध्वा शिष्टांगुलित्रयम्॥
प्रसारयेत् त्रिशूलस्य मुद्रेयं परिकीर्तिता।

(डमरुकमुद्रा)

मुष्टिं त्वामिळितां बध्वा ईषदुच्छ्रितमध्यमाम्॥

दक्षिणामूर्ध्वमुन्नम्य कण्ठदेशे प्रचालयेत्।
एषा मुद्रा डामरुका सर्वविघ्नविनाशिनी॥

(परशुमुद्रा)

तले तलं तु करयोः तिर्यक् संयोज्य चांगुलीः।
सह (ताः) प्रसृताः कुर्यात् मुद्रेयं परशोर्मता॥

(मृगमुद्रा)

मिळितानामिकांगुष्ठमध्यमाग्राणि योजयेत्।
शिष्टांगुळ्युच्छ्रिते कुर्यान्मृगमुद्रेयमीरिता॥

(खट्वांगमुद्रा)

पञ्चांगुळयो दक्षिणस्य मिळिता उन्नतास्तथा।
खटावङ्गमुद्रा विख्याता सर्वपापप्रणाशिनी।

(कपालमुद्रा)

पात्रवत् वामहस्तं च कृत्वाङ्के वामके तथा।
निधायोच्छ्रितवत्कुर्यात् मुद्रा कापालिकी स्मृता॥

(धेनुमुद्रा)

वामस्य मध्यमाग्रं तु तर्जन्यग्रे नियोजयेत्।
अनामां कनिष्ठिकां च तस्यांगुष्ठेन पीडयेत्॥
दर्शयेद्दक्षिणस्कन्धे धेनुमुद्रेयमीरिता।

(बाणमुद्रा)

दक्षमुष्टिस्थतर्जन्या दीर्घया बाणमुद्रिका॥

(नाराचमुद्रा)

अंगुष्ठतर्जन्यग्राभ्यां स्फोटो नाराचमुद्रिका।

(धेनुमुद्रा)

हस्तद्वये त्वाधोवक्त्रे संमुखे च परस्परम्॥
वामांगुलीर्दक्षिणानामंगुलीनां च सन्धिषु।
प्रवेश्य मध्य (मांगुळयौ तर्जन्योस्तु) प्रयोजयेत्॥
कनिष्टे द्वेऽनामिकाभ्यां युञ्ज्यात्सा धेनुमुद्रिका।
दक्षमुष्टिगृहीता स्याद्वाममुष्टी (ष्टि) मध्यमा॥
प्रसार्य तर्जनी ....।
...................॥
.... विद्वद्भिः परिकीर्तिता।

(वामहस्तांगुळिचतुष्कं मुष्टीकृत्य तदंगुष्ठं ऋजुतः ऊर्ध्वीकृत्य वामपर्श्वे इक्षुचापमुद्रां प्रदर्शयेत॥)

हस्तद्वये सुरभिमुद्रोक्तलक्षणतदंगुळयष्टकैः गृहीत्वा अंगुष्टद्वयमृजूकृतान्योन्याग्रमाबध्यात्॥ एषा पचपुष्पबाणमुद्रा। दक्षिणभागे प्रदर्शयेत्।

(वरदमुद्रा)

अधोमुखो वामहस्तः प्रसृतो वरमुद्रिका।

(अभयमुद्रा)

उध्र्वीकृतो दक्षहस्तः प्रसृतोऽभयमुद्रिका॥

(अक्षमालामुद्रा)

अंगुष्ठतर्जनी द्वे तु ग्रथयित्वांगुलित्रयम्।
(प्रसा) रयेदक्षमाला मुद्रेयं परिकीर्तिता॥

(पुस्तकमुद्रिका)

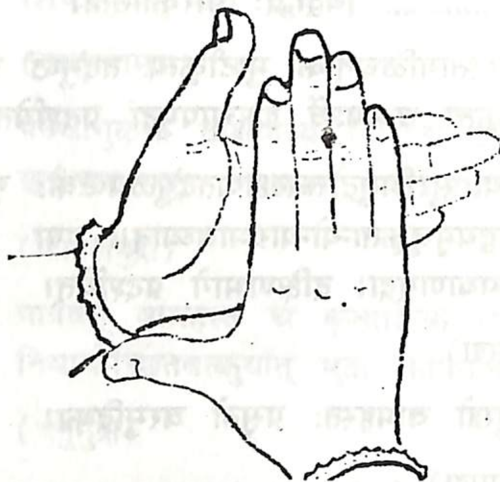
वामहस्तं स्वाभिमुख्यं (खं) बध्द्वा पुस्तकमुद्रिका।

(कुंभमुद्रा)

दक्षांगुष्ठे परांगुष्ठं क्षिप्त्वा हस्तद्वयेन तु॥
सावकाशामेकमूर्तिं कुर्यात्सा कुम्भमुद्रिका।

(संहारमुद्रा)

अधोमुखो वामहस्त ऊर्ध्वास्यो दक्षहस्तकः।
क्षिप्त्वांगुळीरंगुळीभिस्संयोज्य परिकीर्तयेत्॥
प्रोक्ता संहारमुद्रेयमर्पणे तु प्रशस्यते।



II

EXCERPTS FROM RAURVĀGAMA

(5th paṭala Kriyāpadā)

(मुद्रालक्षणम्)

अथातः संप्रवक्ष्यामि गुह्या मुद्राः शिवोद्भवाः।
प्रयुज्यन्तेऽर्चनविधा बलिकर्मजपेषु च॥ १॥
नमस्कारो ध्वजश्चैव तथा शशकर्णिका।
मुकुला पद्ममुद्रा च तथा चावहनी भवेत्॥२॥
निष्ठुरा कालकण्ठी च लिङ्गमुद्रा तथैव च।
(अथ वक्ष्ये लक्षणानि मुद्रा) णामनुपूर्वशः॥३॥
नमस्कारेण वन्देत ध्वजेन ध्यानमाचरेत्।
शशकर्ण्या नियुज्येत मुकुल्या चासनाकृतिः॥४॥
आसनं कल्पयेदत्र क्रमशः पद्ममुद्रया।
आवाहन्यावाहनं च देवेशस्य प्रयोजयेत्॥५॥
निष्ठुरया निरुद्ध्येत विघ्नोत्सारणमेव च।
कालकण्ठ्या प्रयुञ्जीत शिवपूजा प्रबोधका॥६॥
योजा लिङ्गमुद्रयाः शिवरूपे ह्युदाहृता।

(नमस्कार मुद्रा)

हृद्देशे तु निपीड्येत हस्तयोरुभयोस्तलम्॥७॥
नमस्कारा तु विज्ञेया मन्त्रिणा मन्त्रवन्दने।

(ध्वजमुद्रा)

वामहस्तस्य ग्रीवायां तर्जनीं दक्षिणेन तु॥८॥
अङ्गुष्ठमुन्नतं कृत्वा ध्वजेन ध्यानमारभेत्।

(शशकर्णिका)

मणिबन्धं निपीड्यैव हस्तयोरुभयोरपि॥,॥
अङ्गुष्ठां तर्जनीं चैव त्वेकामेकत्र योजयेत्।
उत्तानौ करौ कृत्वा दर्शयेच्छशकर्णिकाम्॥१०॥

(आवाहनी)

अञ्जलिं नियतां कृत्वा हृद्देशे तु समाहिताम्।
अङ्गुष्ठौ तु निपीड्येते मध्यतो निबिडाङ्गुलिम्॥११॥
आवाहनी प्रयोक्तव्या देवदेवस्य चासने।

(निष्ठुरा)

निपीडयेत्तथाङ्गुष्ठौ हस्तयोरुभयोरपि॥१२॥
तयोश्चाभिमुखं कृत्वा निष्ठुरां तु प्रयोजयेत्।

(कालकण्ठी)

अङ्गुष्ठौ तु नतौ कृत्वा हस्तयोरुभयोरपि॥१३॥
उभौ चाभिमुखौ कृत्वा कालकण्ठीं प्रयोजयेत्।

(लिङ्गमुद्रा)

अङ्गुष्ठमुन्नतं कृत्वा मुश्टिं पाणौ तु दक्षिणे॥१४॥
प्रक्षिपेतद्धस्तमध्ये तु वामहस्तस्य मन्त्रवित्।
दक्षिणे तु तथा पाणौ शेषाः कुर्यात्तथोपरि॥१५॥
लिङ्गमुद्रा महावीर्या विज्ञेया शिवपूजने।
एता एव महामुद्राः शिवस्य परमात्मनः॥१६॥
आनुपूर्व्या प्रयोक्तव्या मन्त्राणां च विशेषतः।

इत्येताः साधकविधौ गृह्यमन्त्राः प्रकीर्तिताः॥१७॥

(मुद्रामन्त्रः)

ओं नमो नमः नमस्कारः॥ ओं उपकल्पाय ध्यानाधिपते ध्वजः॥ ओं शशकर्णी शशकर्णी। ओं मुकलीं मुकुला॥ ओं पद्मोद्भवे पद्मामुद्रा॥ ओं अनन्तरूपाय जटिलाय आवाहनी॥ ओं प्रपीडनाय निष्ठुरा॥ ओं कालकल्पाशनिं हुं फट् कालकण्ठिका॥
ओं नमः शिवाय शिवतराय नमो नमः लिङ्गमुद्रा।
ओं नमः सोमाय उग्राय छठ सर्वमुद्राहृदयम्॥ इति मुद्रामन्त्राः समाप्ताः॥

III

EXCERPTS FROM ĪŚĀNA-ŚIVA-GURU-DEVA-PADDHATI

(7th paṭala of Kriyāpāda)

वक्ष्ये मुद्राः शैवतन्त्रप्रसिद्धा याभिः पूजाकर्मसिद्धिः प्रदिष्टा।
सूर्यस्यादौ षड् विशेषेण पश्चाच्छम्भोर्मुख्याः
स्युर्दशान्याश्च वेद्याः॥१॥

(पद्ममुद्रा)

पद्माकारावाभिमुख्येन पांणी मध्येऽङ्गुष्ठौ कर्णिकावत्।

(बिम्बमुद्रा)

पद्माख्येयं सैव संलग्नमध्यां सृष्टाङ्गुष्ठा बिम्बसञ्ज्ञा तु मुद्रा॥ २॥

(निष्ठुरमुद्रा)

प्राग्वत्
पाण्योर्लग्नयोरङ्गुलीनामग्रेऽङ्गुष्ठोच्चालनान्निठुरा स्यात्।

(गोवृषमुद्रा)

बद्ध्वा मुष्टिं दक्षिणामास्फुरन्त्यौ मुक्त्वा तर्जामध्यमे

गोवृषाख्या॥३॥

(धेनुमुद्रा)

अन्योन्यग्रथितसमाङ्गुलीकपाण्योस्तर्जाग्रद्वयसमवेत मध्यमाग्रे।
व्यत्यस्तेऽप्यथ तदनामिकाकनिष्ठायुक्ताग्रे भवति। हि धेनुसंज्ञामुद्रा॥४॥

(त्रासनीमुद्रा)

बद्ध्वां दक्षिणहस्तेन मुष्टिमुत्सृष्टतर्जनीम्।
तत्तर्जन्या वामतलताडनात् त्रासनी भवेत्॥५॥
इति मुद्राषट्कं सूर्यस्य।

(महामुद्रा)

प्रसारिताधोमुखाभ्यां हस्ताभ्यां संस्पृशेत् तनुम्।
पादावारभ्य मूर्धान्तं महामूद्रेयमीरिता॥ ६॥

(आवाहनमुद्रा)

उत्तानपाण्योर्विहिताञ्जलौ तज्जयेष्ठाग्रयुग्मेन पृथङ्निकुञ्च्य।
स्पृष्टवा तथानामिकयोस्तु मूलं मुद्रेयमावाहनसंज्ञिता स्यात्॥७॥

(स्थापनी मुद्रा)

इयमावाहन्येवाधोमुखी स्थापनी।

(सन्निधापनीमुद्रा)

संलग्नमुष्ट्योः करयोः स्थितोर्ध्वज्येष्टायुगं यत्र समुन्नताग्रम्।

सा सन्निधायन्यथा सेव गर्भाङ्गुष्ठा भवेच्चेदिह
निष्ठुराख्या॥८॥

(वन्दनीयमुद्रा)

बद्ध्वाञ्जलिं पङ्कजकोशकल्पं यद्दक्षिणज्येष्ठिकया
तु वामाम्।
ज्येष्ठां समाक्रम्य तु वन्दनीयं मुद्रा नमस्कारविधौ
प्रयोज्या॥९॥

(कालकर्णीमुद्रा)

बद्धमुष्ट्योस्तु संलग्नसम्मुखाङ्गुष्ठहस्तयोः।
कालकर्णी भवेच्छैवी मु -- त्रापराः स्मृताः॥१०॥

लिंगमुद्रा)

अघोमुखं दक्षिणहस्तमुष्टौ ज्येष्ठा तु वामा निहिताथ
मुष्ठेः।
वामस्य मध्यात् प्रसृतापसव्यज्येष्ठापरा
वेष्टितलिङ्गमुद्रा॥१॥

(पञ्चमुखी मुद्रा)

तिरश्चीने कनिष्ठाग्रे त्वङ्गु (ष्ठे?ष्ठा) भ्यां
समास्थिते।
देशिनी मध्यमे रुन्ध्यादनामे द्वे समुन्नते॥१२॥
संयुक्ताग्रे च ते कृत्वा मुद्रा पञ्चमुखी भवेत्।

(शक्तिमुद्रा)

आकुञ्याथ कनिष्ठाग्रमाक्रम्याङ्गुष्ठमध्यतः॥१३॥
ऋज्वायतास्तु शेषाः स्युरङ्गुल्यः शक्तिसंज्ञिता।

इयमेव हि शक्त्याख्या विरलोर्ध्वाङ्गुलित्रया॥१४॥

(शूलमुद्रा)

यदि स्यात् त्रिशिखाकार शूलमुद्रेति कथ्यते।

(द्रव्यमुद्रा)

बद्ध्वाञ्जलिं तु हस्ताभ्यां निगृह्यानामिकाद्वयम्॥१५॥
शेषाङ्गुलीप्रसार्येयं द्रव्यमुद्रा प्रकीर्तिता।

(संहारमुद्रा)

प्रसार्य दक्षिणं हस्तं कनिष्ठाद्यखिलाङ्गुलीः॥१६॥
क्रमादाकुञ्चयेच्छीघ्नं मुद्रा संहारिणी मत॥

(क्षमापनीमुद्रा)

मिथः पृष्ठार्पितौ हस्तावन्योन्यग्रथिताङ्गुली॥१७॥
कृत्वा बद्ध्वा परावर्त्य नत्वा स स्यात् क्षमापनी।
इत्थं मन्त्रा मुख्यशश्चापि (मु)द्राः प्रोक्ता येभ्यः कर्मसिद्धिः प्रदिष्टा।
ज्ञानाद् येषां धारणाच्चापि जापादिष्टान् कामान् साधनाच्चप्नुवन्ति॥१८॥

IV

EXCERPTS FROM ARCANĀ-PRAKĀŚA

मुद्रालक्षणानि

(विघ्नराजमुद्रा)

सव्यहस्ताङ्गुली सव्यकर्णे न्यस्य तथेतरम्।
प्रसरेद्विघ्नराजस्य मुद्रा विघ्नविनाशिनी॥

(गुरुपादुकामुद्रा)

संयोज्य द्वे मृगीमुद्रे चांगुष्ठौ शिरसि न्यसेत्।
कनिष्ठावपि संयोज्य मुद्रैषा गुरुपादुका॥

(घण्टामुद्रा)

उत्तानौ तु करौ कृत्वा वेणीबन्धं तु कारयेत्।
प्रसार्य मध्यमौ द्वौ तु शेषा मुष्टिस्तु कुण्डलौ॥
घण्टा मुद्रा भवेदेषा भूतपैशाचनाशिनी।
(वाममुष्टिं भ्रामयेदिति घण्टा मुद्रा।)

(चतुरस्र (संकल्प) मुद्रा)

वामहस्ततले तिर्यग्दक्षहस्ततलं न्यसेत्।
चतुरस्राख्मुद्रैषा वांछितार्थप्रदायिनी॥

(शंखमुद्रा)

वामांगुष्ठं तु संगृह्य दक्षिणेन तु मुष्टिना।

कृत्वोत्तानं तथा मुष्टिमंगुष्ठं तु प्रसारयेत्॥
वामांगुल्यस्तथाश्लिष्टास्संयुतास्सुप्रसारिताः।
दक्षिणांगुष्ठके लग्ना मुद्रा शंखस्य भूतिदा॥
तर्जनीमूलपर्वस्थावंगुष्ठावंजलीकृतौ।
एषा हि शंखमुद्रा स्यात्स्नानकाले प्रदर्शयेत्॥

(गालिनीमुद्रा)

कनिष्ठागुष्ठकौ सक्तौ करयोरितरेतरम्।
तर्जनी मध्यमानामा संहृता (संहता) भुग्नवर्जिता॥
मुद्रैषा गालिनी प्रोक्ता शंखस्योपरि चालिता।
करांगुल्यग्राणि वक्रीकृत्य संमुखं योजितानि गालिनी मुद्रा॥

(ताक्ष्र्य मुद्रा)

अनाममूलदेशाभ्यामंगुष्ठाग्रयुगं न्यसेत्।
अधोमुखं तु पतितं मणिबन्धस्य संमुखम्॥
लग्नं समुच्छ्रितं स्पष्टं पुच्छवत्कन्यसायुगम्।
ताक्ष्र्यमुद्रेति विख्याता सर्वदोषविनाशिनीं॥

(चक्रमुद्रा)

हस्तौ तु संमुखौ कृत्वा संलग्नौ संप्रासारितौ।
कनिष्ठादंगुष्ठकौ लग्नैः मुद्रैषा चक्रसंज्ञिका॥

आवाहनादिमुद्राः (शैवागमे)

(१. आवाहनमुद्रा)

हस्ताभ्यामंजलिं बध्वाऽनामिकामूलपर्वणोः।
अंगुष्ठौ निक्षिपेत्सेयं मुद्रा त्वावाहिनी स्मृता॥

(स्थापनमुद्रा)

अधोमुखी त्वियं चेत्स्यात्स्थापिनी मुद्रिका स्मृता।

(सन्निधानमुद्रा)

उच्छ्रितांगुष्ठमुष्ट्योस्तु संयोगात्सन्निधापिनी।

(सन्निरोधिनीमुद्रा)

अंत्यप्रवेशितांगुष्ठा सैव संरोधिनी मता।

(स्वाभिमुखमुद्रा)

उत्तानमुष्टियुगला संमुखीकरणीमता।

(सकलीकरणमुद्रा)

देवतांगे षडंगानां न्यासः स्यात् सकलीकृतिः।

(अवकुंठनमुद्रा)

सव्यहस्तकृता मुष्टिर्दीर्घाऽधोमुखतर्जनी।
अवकुंठनमुद्रेयमभितो भ्रामिता मता॥

(धेनु (अमृतीकरण) मुद्रा)

अन्योन्याभिमुखाश्लिष्टा कनिष्ठानामिका पुनः।
तथैव तर्जनीमध्या धेनुमुद्रा समीरिता॥
अमृतीकरणं कुर्यात्तया साधकसत्तमः।

(सुरभिमुद्रा)

वेणीबन्धं करौ कृत्वा ह्यंगुष्ठौ युग्मपंस्थितौ।
तर्जनीमध्यमे लीने कनिष्ठानामिके युते॥
एवं चत्वारि युग्मानि दिव्यामृतसुवर्षिणी।
इयं सुरभिमुद्रा च द्रव्यशुध्यर्थमुच्यते॥

(परमीकरणे महामुद्रा)

अन्योन्यग्रथितांगुष्ठा प्रसारित करांगुली।
महामुद्रेयमुदिता परमीकरणे बुधैः॥

(महामुद्रेयमाख्याता न्यूनाधिकसमापनी)

प्रयोजयेदिमा मुद्रा देवताह्वानकर्मणि॥

आवाहनादिमुद्राः (शक्तागमे)

(१. आवाहनमुद्रा)

अनामामूलसंलग्रागुष्ठाग्नांजलिरीरिता।
देव्याह्वानकरी चैषा मुद्रावाहनसंज्ञका॥

(२. स्थापनामुद्रा)

अधोमुखीकृता सैव स्थापनेति निगद्यते।

(३. सन्निधानमुद्रा)

आश्लिष्टमुष्टियुगला प्रोन्नतांगुष्ठयुग्मका।
सन्निधाने समुद्दिष्टा मुद्रेयं तन्त्रवेदिभिः॥

(४. संनिरोधनमुद्रा)

अङ्गुष्ठगर्भिणी सैव सन्निरोधे समीरिता।

(५. सम्मुखीमुद्रा--प्रार्थनीमुद्रा)

हृद्यञ्जलि (ली) बन्धनं सम्मुखीमुद्रा।
सैव प्रार्थनीमुद्रा॥

(६. सकलीकरणमुद्रा)

हृदयादिशरीरान्ते कनिष्ठाद्यङ्गुलीषु च।
हृदादिमन्त्रविन्यासः सकलीकरणं मतम्॥

(७. अवगुण्ठनमुद्रा)

सव्यस्तकृतामृष्टिः दीर्घाधोमुखतर्जनी।
अवगुण्ठनमुद्रेयमभितो भ्रामिता भवेत्॥

(लेलिहामुद्रा)

तर्जनीमध्यमानामाः समं कुर्यादधोमुखम्।
अनामायं क्षिपेद्वृद्धामृज्वीं कृत्वा कनिष्ठिकाम्॥
लेलिहा नाम मुद्रेयं जीवन्यासे प्रकीर्तिता॥

(शक्तिमुद्रा)

उत्तानौ तु करौ कृत्वा वामाङ्गुष्ठे च मध्यमे।
शेषात्परस्तु संप्रोक्ता तर्जनीप्रसृतौ युतौ।
शक्तिमुद्रेति विख्याता पूजाकाले प्रदर्शयेत्॥

अन्यमुद्राः (शैवागमे)

(१. शिवासनमुद्रा)

उत्तानौ तु करौ कृत्वा तर्जन्यङ्गुष्ठसंयुतौ।
निधायाङ्गुष्ठशिरसि तर्जन्यग्रे विशेषतः।
शिवासनाभिधेयं च मुद्रा च परिकिर्तिता।

(२. पद्ममुद्रा)

प्रसार्य करजान्पर्वान्मणिबन्धौ समेत्य तौ।
अन्तःप्रविश्य चाङ्गुष्ठौ तयोः पृष्ठमनुस्पृशेत्॥
प्रसारयेत्पद्ममुद्रामासने तु प्रदर्शयेत्।

(३. बिम्बमुद्रा)

पद्माकारौ करौ कुर्यादङ्गुष्ठौ कर्णिकासमौ।
पद्ममुद्राऽथ सा बिम्बमुद्राऽङ्गुष्ठप्रसारणात्॥

(४. अङ्कुशमुद्रा)

ऋज्वीं मधमिकां कृत्वा तर्जनीं मध्यपर्वणि।
संयोज्याकुचयेत्किंचिन्मुद्रैषाङ्कुसंज्ञिका॥

(५. महाङ्कुशमुद्रा)

अस्यास्त्वनामिकायुग्ममधः कृत्वाङ्कुशाकृति।
तर्जन्यावपि तेनैव क्रमेण विनियसोजयेत्॥
इयं महाङ्कुशा मुद्रा सर्वकामार्थसाधिनी॥

(६. मनोरथमुद्रा)

मनोरथाऽऽख्यमुद्रा वै हृद्देशे स्थापिताञ्जलिः।

(७. लिङ्गमुद्रा)

अङ्गुष्ठोर्ध्वं तथा मुष्टिं कृत्वा वामेन वेष्टयेत्।

लिङ्गमुद्रेति विख्याता प्रच्छन्नां तु प्रदर्शयेत्॥
उच्छ्रितं दक्षिणागुष्ठं वामांगुष्ठेन सम्धयेत्।
वामांगुलीर्दक्षिणाभिरंगुलीभिश्च बन्धयेत्।
लिंगमुद्रेयमख्याता शिवसान्निध्यकारिणी॥
अंगुष्ठमुन्नतं कृत्वा मुष्टिं पाणौ तु दक्षिणे।
प्रक्षिपेद्धस्तमध्ये तु वामहस्तस्य मंत्रवित्।
दक्षिणे तु तथा पाणौ शेषाः कुर्यात्तथोपरि।
लिंगमुद्रा महावीर्या विज्ञेया शिवपूजने॥

(८. अस्त्रमुद्रा)

स्फोटयेद्दिक्षु दशसु चांगुष्ठेन च तर्जनीम्।
द्रुतं करयुगेनैव चक्षुर्भ्यां सन्निरीक्षयेत्।
अस्त्रमुद्रेति विख्याता त्रासिनी सुरविद्विषाम्।

(९. कूर्ममुद्रा)

अधोमुखकरो वामस्तादृशा दक्षिणेन तु।
पृष्ठदेशे समाक्रान्तः कूर्मो नामाथ वा द्विजाः॥

(१०. नमस्कारमुद्रा)

पाणिबन्धे तु संयोज्य अंगुल्यश्चोर्ध्वगाः क्रमात्।
सन्निवेश्य हृदि स्थाने नमस्कारोऽयमुच्यते॥

(११. संहारमुद्रा)

अधोमुखे वामहस्ते ऊर्ध्वास्यं दक्षहस्तकम्।
क्षिप्त्वांगुलीरंगुलीभिस्संग्रंथ्य परिवर्तयेत्॥
एषा संहारमुद्रा स्याद्विसर्जनविधौ स्मृता

(१२. मृगीमुद्रा)

मध्यमानामिका सम्यगंगुष्ठाग्रे नियोजयेत्।

मृगीमुद्रेति विख्याता होमकाले प्रयोजयेत्॥

(१३. शूलमुद्रा त्रिशूलमुद्रा)

द्वौ हस्तांगुलयश्चोर्ध्वे मध्यतर्जन्यनामिकाः।
कनिष्ठांगुष्ठकौ लग्नौ मुद्रेयं शूतासंज्ञिका॥
अंगुष्ठेन कनिष्ठां तु बध्द्वा शिष्टाङ्गुलित्रयम्।
प्रसारयोत्रशूलाख्या मुद्रैषा परिकीर्तिता॥

(१४. योनिमुद्रा)

करौ तु सम्मुखौ कृत्वा संश्लिष्टौ सुप्रसारितौ।
मध्यतो मुलतः पृष्ठे विपर्यस्तेह्यनामिके॥
तर्जमीमूलयोर्न्यस्य ताभ्यामग्रे निगूहयेत्।
शेषयोर्मध्ययोरग्रे कनिष्ठायुगलं पुनः॥
पृष्ठतो लग्रमन्योन्यं तलमध्योन्नतं भवेत्॥
अंगुष्ठाग्रद्वयं कुर्यान्मध्ययोरग्रपर्वगम्।
योनिमुद्रेति विख्याता सर्वाभीष्टदायिनी॥
मिथः कनिष्ठिके बध्वा तर्जनीभ्यामनामिके।
अनामिकोर्ध्वे संश्लिष्टं दीर्घमध्यमयोरधः॥
अंगुष्ठाग्रद्वयं न्यस्य योनिमुद्रेयमीरिता॥

(१५. महायोनि मुद्रा)

मध्यमे कुटिले कृत्वा तर्जन्युपरि संस्थिते।
अनामिका मध्यगते तथैव हि कनिष्ठिके॥
सर्वा एकत्र संयोज्य अंगुष्ठपरिपीडिताः॥
एषा तु परमा मुद्रा महायोन्यभिधा मता॥

(१६. विस्फुरमुद्रा)

मध्ययोरग्रयोगाच्च विस्फूरीति प्रकीर्तिता।

(१७. पाशमुद्रा)

वाममुष्टेस्तु तर्जन्यां दक्षमुष्टेस्तु तर्जनीं।
संयोज्यांऽगुष्ठकाग्राभ्यां तर्जन्यग्रेषु निक्षिपेत्॥
एषा पाशस्य मुद्रेति विद्वद्भिः परिकीर्तिता।

१८. त्रिखण्डमुद्रा)

परिवृत्तकरौ स्पृष्टांवंगुष्ठौ कारयेत्समौ।
नामान्तर्गते कृत्वा तर्जन्यौ कुटिलाकृती॥
कनिष्ठिके नियुंजीत निजस्थाने महेश्वरि।
त्रिखंडेयं समाख्याता त्रिपुराह्वानकर्मणि॥

(१९. खेचरी मुद्रा)

सव्यं दक्षिणदेशेषु सव्यदेशे तु दक्षिणम्।
बाहुं कृत्वा महादेवि हस्तौ संपरिपर्तयेत्॥
कनिष्ठानामिके देवि मुक्ते तेन क्रमेण च।
तर्जनीभ्यां समाक्रान्ते सर्वोर्ध्वमपि मध्यमे॥
अंगुष्ठौ च महादेवि सरलवापि कारयेत्।
इयं सा खेचरी मुद्रा पार्थिवस्थानयोजिता॥

(२०. बीजमुद्रा)

परिवृत्तकरौ स्पृष्टावथ चन्द्राकृती प्रिये।
तर्जन्यंगुष्ठयुगलं युगपत्कारयेत्ततः॥
अधः कनिष्ठावष्टब्धे मध्यमे विनियोजयेत्।
अथैव कुटिले योज्ये सर्वाधस्तादनामिके॥
बीजमुद्रेयमचिरात्सर्वसिद्धिप्रदायिनी।

(२१. नाराचमुद्रा)

अंगुष्ठाग्रेण तर्जन्यास्संयोज्याऽथोर्ध्वरेखया।

अन्यांगुलीस्तथाऽऽनम्य नाराचस्स्यात्प्रसारणे॥

(२२. पञ्चंमुखी मुद्रा)

तिरश्चीने कनिष्ठाग्रे त्वंगुष्ठाभ्यां समास्थिते।
देशिनी मध्यमे रुन्ध्यादनामे द्वे समुन्नते॥
संयुक्ताग्रे च ते कृत्वा मुद्रा पञ्चमुखी भवेत्।

पञ्चोपचारमुद्राः-

(१. गन्ध मुद्रा)

कनिष्ठामूलसंलग्नावंगुष्ठौ गन्धमुद्रिका।

(२. पुष्पमुद्रा)

अंगुष्ठामूललग्ने च तर्जन्यौ पुष्पमुद्रिका।

(३. धूपमुद्रा)

अंगुष्ठे तर्जनीमूलयोगे स्याद्धूपमुद्रिका।

(४. दीपमुद्रा)

अंगुष्ठमध्यमामूलयोगे स्याद्दीपमुद्रिका।

(५. नैवेद्यमुद्रा)

अंगुष्ठेऽनामिकामूलयोगे नैवेद्यमुद्रिका।

(प्राणापानादिमुद्राः)

कनिष्ठानामिकांगुष्ठै र्दक्षहस्तस्य संयुतैः।
कथिता मुनिभिः प्राणमुद्रा परमदुर्लभा॥
तर्जमीमध्यमांगुष्ठैरपानस्य तु सा स्मृता।
अनामामध्यमांगुष्ठैः स्पृशेद्ध्यानस्य मुद्रिका॥
तर्जन्यनामामध्यभिस्सांगुष्ठाभिश्चतुर्थिका।

उदानमुद्रा संप्रोक्ता मुद्राविद्भिर्महर्षिभिः॥
मुद्रांऽगुलीभिस्सर्वाभिस्समानस्य प्रकीर्तिता।

(ग्रास (अन्न) मुद्रा)

पञ्चांगुलीनामग्रं संयोज्य कमलासन॥
अन्वारब्धेन वामेन पाणिना दक्षिणेन तु॥
निवेद्यं परमान्नादि मुद्रा सा ग्राससंज्ञिका॥
(अर्चको दक्षिणे हस्ते मध्यमागुष्ठानामिके।
पुष्पतोययुतेनैव वरदहस्ते निवेदयेत्॥
(देवस्य वरदहस्त इत्यर्थः)
वामहस्तौ वरदहस्त इत्यर्थः)
वामहस्तौ च पद्माभौ ग्रासमुद्रा प्रकीर्तिता॥

(द्रव्यमुद्रा)

कराभ्यामंजलिं कृत्वा सवक्रा स्यादनामिका।
तयोरग्रौ तु संलग्नौ शेषास्तु प्रसृतं तथा॥
द्रव्यमुद्रा भवेदेषा द्रव्याभावे प्रदर्शयेत्॥

(तालमुद्रा)

हस्थाभ्यां ताडयेत्तत्र तालमुद्रा सुशोभना।
तालस्त्रिराहतिः पाण्योः साट्टहासोऽन्तरायनुत्॥

(घटमुद्रा)

संहतांगुलिकौ पाणी पृष्ठार्धेन्दूदराहितौ।
सुश्लिष्टमूलावंगुष्ठौ तर्जन्यंगुष्टपर्वगौ॥
घटमुद्रा समाख्याता स्नानादिविधिपूरणी।

(विभूत्युद्धूळनमुद्रा)

संयोज्य तर्जन्यंगुष्ठान्मस्तकाच्चरणवधि।

उभयोः पार्श्वयोर्न्यासे विभूत्युद्धूलनं भवेत्॥

(शोधनमुद्रा)

अधोगुष्ठं प्रसार्याऽथ मुष्ठिं कृत्वा तु भ्रामयेत्।
सर्वशुद्धिकरी लोके मुद्रा शोधनसंज्ञिका॥

(निरीक्षणमुद्रा)

तर्जन्यंगुष्ठसंयोगे निरीक्षणमिति स्मृतम्।

(उद्भवमुद्रा)

सङ्कुचितकनन्यसाङ्गुलिः प्रसारिततर्जनी
किंचिदाकुञ्चिताङ्गुलिरूपा इति
श्रीमदघोरशिवाचार्याः॥

(पर्वत (शिखरिणी मुंद्रा)

मुष्टिर्दक्षिणहस्तस्य यदोर्ध्वाङ्गुष्ठिका भवेत्।
सा स्याच्छिखरिणी (पर्वत) मुद्रा ब्राह्मी सूर्यप्रिया
च सा॥

(क्षेत्रपालमुद्रा)

ग्रस्तमङ्गुलिसंघातं कृत्वा हस्तयुगेन तु।
बलात्सम्पीडयेत्कुर्वन्नङ्गुष्ठद्वितयोच्छ्रितम्॥
क्षेत्रपालस्य मुद्रेयं सर्वविघ्नविनाशिनी॥

(तत्त्वमुद्रा)

अंगुष्ठतर्जनीभ्यां तु संयोगस्तत्त्वमुद्रिका।

(ज्ञानमुद्रा)

तर्जन्यंगुलिना दिक्षु ज्ञानमुद्राप्रदर्शनम्।

प्रणवं मनसा ध्यात्वा दिग्बन्धार्थं ततो गुरुः॥
ज्ञानमुद्रापि सैवेषा स्यादज्ञानतमोपहा।

(गुरुसप्तकमुद्रा)

द्वौ हस्तौ संपुटीकृत्य संमुखौ संप्रसारितौ।
विनियोज्यौ ललाटाग्रे शिरसावनतेन च॥
गुर्वादि सप्तकस्यैषा मुद्रा ज्ञानप्रदायिनी॥

(लोकपालमुद्रा)

पाणिमुले ससंलग्ने शाखाः सर्वा प्रसारिताः॥
लोकेशानामियं मुद्रा तेषामर्चासु दर्शयेत्॥

(संहारमुद्रा)

अधोमुखे वामहस्ते ऊर्ध्वास्यं दक्षहस्तकम्।
क्षिप्तवांगुलींरंगुलीभिस्संग्रन्थ्य परिवर्तयेत्॥
एषा संहारमुद्रा स्याद्विजसर्जनविधौ स्मृता।

(छोटिका)

तर्जन्यंगुष्ठांगुलिध्वनिश्छोटिका॥

(निर्वाणमुद्रा)

कृत्वाङ्गुलीः पृष्ठलग्नाश्चान्तःसंभ्रामयेदथ।
तर्जन्यौ च तथाङ्गुष्ठौ संयुज्याथ प्रसारयेत्॥
ज्ञानदा मुक्तिदा चैव मुद्रा निर्वाणंसज्ञिका॥

(निष्ठुरमुद्रा)

मुष्ठिं कृत्वा तु हस्तौ च करपृष्ठौ च योजयेत्।
कनिष्ठा प्रसृतौ दीर्घा निष्ठुराख्या निरोधयेत्॥

(बिल्वाख्यमुद्रा)

अंगुष्ठं वाममुद्धाटितमितकरांगुष्ठकेनाथ बद्ध्वा
तस्याग्रं पीडयित्वांगुलिभिरपि च ता
वामहस्तांगुलीभिः॥
बद्ध्वा गाढं हृदि स्थापयतु विमलधीर्व्याहरन्मारबीजं
बिल्वाख्या मुद्रिकैषा स्फुटमिह कथिता गोपनीया
विधिज्ञैः॥

(कुम्भ मुद्रा)

मुष्ट्योरूद्ध्र्वकृताङ्गुष्ठो तर्जन्यग्रगे तु विन्यसेत्।
सर्वरक्षाकरी ह्येषा कुंभमुद्रेयमीरिता॥

(प्रार्थनमुद्रा)

प्रसृतांगुलिकौ हस्तौ मिथः श्लिष्टौ च संमुखौ।
कुर्यात्स्वहृदये सेयं मुद्रा प्रार्थनसंज्ञिका॥
(तत्तन्मुद्राकरणासामर्थ्ये तत्तन्मुद्राध्यानेन पुष्पप्रक्षेपेण
तत्वमुद्राया वा न्योसोपचारादिकं कर्तव्यम्॥
गौतमीतन्त्रे-
मनसा विन्यसेत्तास्ताः पुष्पेणैवाथ वा मुने।
अङ्गुष्ठानामिकाभ्यां वा चान्यथा विफलं भवेत्॥
इत्यभिधानात्॥)



V

EXCERPTS FROM PURASCARYĀRNAVA

मुदं कुर्वन्ति देवानां मनांसि द्रावयन्ति च।
तस्मान्मुद्रा इति ख्याता दर्शितव्याः कुलेश्वरि॥
(मेरुतन्त्रेऽपि)
मुदं स्वरूपलाभाभ्यां देहद्वारेण चात्मनः।
या अर्पयन्त्ययत्नेन मुद्रास्ताः शक्तयो मताः॥
मोदयन्ति ग्रहादिभ्यः पापौघं द्रावयन्ति च।
मोदनं द्रावणं यस्मादतो मुद्राः प्रकीर्त्तिताः॥
(यामले)
मोदनात् सर्वदेवानां द्रावणात् पापसन्ततेः।
तस्मान्मुद्रेयमाख्याता सर्वकर्मार्थसाधिनी॥
अथ मुद्राः प्रवक्ष्यामि सर्वतन्त्रेषु गोपिताः।
याभिर्विरचिताभिश्च मोदन्ते मन्त्रदेवताः॥
अर्चयेज्जपकाले च ध्याने काम्ये च कर्मणि।
स्नाने चावाहने शङ्खे प्रतिष्ठायां च रक्षणे॥
नैवेद्ये च तथाऽन्यत्र तत्तत्कल्पप्रकाशिते।
स्थाने मुद्रा दर्शितव्याः स्वस्वलक्षणलक्षिताः॥
आवाहनादिका मुद्रा नव साधारणा मताः।
तथा षडङ्गमुद्राश्च सर्वमन्त्रेषु योजयेत्॥

एकोनविंशतिर्मुद्रा विष्णोरुक्ता मनीषिभिः।
शङ्खचक्रगदापद्मवेणुश्रीवत्सकौस्तुभाः॥
वनमाला तथा ज्ञानमुद्रा बिल्वाह्वया तथा।
गरुडाख्या तथा मुद्रा विष्णोः सन्तोषवर्धिनी॥
नारसिंही च वाराही हयग्रीवी धनुस्तथा।

बाणामुद्रा परा ख्याता शिवस्य दश मुद्रिकाः।
लिङ्गयोनित्रिशूलाख्या मालेष्टाभीमृगात्मिकाः॥
खट्वाङ्ग च कपालाख्या डमरुः शिवतोषकः॥

सूर्यस्य चैव पद्माख्या सप्त मुद्रा गणोशितुः।
दन्तपाशाङ्कुशा विघ्नपर्शुलड्डुकसंज्ञकाः॥
बीजपूराह्वया मुद्राः विज्ञेया विघ्नपार्चने॥

पाशाङ्कुशवराभीतिखड्गचक्रधनुशराः।
मौशली मुद्रिका दौर्गी मुद्राः शक्तेः प्रियङ्कराः॥

लक्ष्मीमुद्राऽर्चने लक्ष्मीवाग्वादिन्यास्तु पूजने।
अक्षमाला तथा वीणा व्याख्या पुस्तकमुद्रिका॥

सप्तजिह्वाह्वया मुद्रा विज्ञेया वह्निपूजने।

मत्स्यमुद्रा च कूर्माख्या लेलिहा मुण्डसंज्ञका॥
महायोनिरिति ख्याता सर्वसिद्धिसमृद्धिदा।
शक्त्यर्चने महायोनिः श्यामादौ मुण्डमुद्रिका॥
मत्स्यकूर्माख्यलेलिहाः सर्वसाधारणे मताः।
दशेमा मुद्रिका ज्ञेयास्त्रिपुरायाः प्रपूजने॥
संक्षोभद्रावणाकर्षवश्योन्मादमहाङ्कुशाः।
खेचरी बीजयोन्याख्या त्रिखण्डा परिकीर्त्तिता।

कुम्भमुद्राऽभिषेके स्यात् पद्ममुद्राऽऽसने तथा।
कालकर्णि प्रयोक्तव्या विघ्नप्रशमकर्मणि॥
गालिनी च प्रयोक्तव्या जलशोधनकर्मणि॥

श्रीगोवपालार्चने वेणुर्नृहरेर्नारसिंहिका॥
वराहस्य च पूजायां वाराहास्यां प्रदर्शयेत्।
रामार्चने धनुर्बाणामुदरे पर्शुस्तथाऽर्चने॥
पर्शुरामस्य विज्ञेया जगन्मोहनसंज्ञका।
वासुदेवाह्वया ध्याने कुम्भमुद्रानुरक्षणे॥
सर्वत्र प्रार्थने चैव प्रार्थनाख्यां प्रयोजयेत्।
उद्देशानुक्रमादासामुच्यन्ते लक्षणानि च॥
अङ्गुष्ठा ऋजवो हस्तशाखा भवेन्मुद्रा हृदये शीर्षके च।
अधोऽङ्गुष्ठा खलु मुष्टिः शिखायां करद्वन्द्वाङ्गुलयो वर्मणि स्युः॥
नाराचमुष्टिर्धृतबाहुयुग्म-काङ्गुष्ठतर्जन्युदितो ध्वनिस्तु।
विष्वग्विभक्तः कथितास्तु मुद्रा यत्राक्षिणी तर्जनिमध्यमे स्तः॥
नेत्रत्रयं तत्र भवेदनामा षडङ्गमुद्रा कथिता यथावत्।

वैष्णवीनां तु मुद्राणां कथ्यन्ते लक्षणान्यथ।

वामाङ्गुष्ठं तु संगृह्य दक्षिणेन तु मुष्टिना॥
कृत्वोत्तानं ततो मुष्टिमङ्गुष्ठं तु प्रसारयेत्।
वामाङ्गुल्यस्तथाऽऽश्लिष्टाः संयुक्ताः संप्रसारिताः॥
दक्षिणाङ्गुष्ठसंस्पृष्ठा मुद्रैषा शङ्खसंज्ञिका।

हस्तौ तु संमुखौ कृत्वा संलग्नौ सुप्रसारितौ॥
कनिष्ठाङ्गुष्ठकौ लग्नौ मुद्रैषा चक्रसंज्ञका।

अन्योन्यभिमुखौ हस्तौ कृत्वा तु ग्रथिताङ्गुली॥
अङ्गल्यौ मध्यमे भूयः संलग्ने सुप्रसारिते।
गदा मुद्रेयमाख्याता विष्णोः सनतोषवर्धिनी॥

हस्तो तु संमुखौ कृत्वा संनतावुन्नताङ्गुली।
तलान्तनिलिताङ्गुष्ठौ कृत्वैषा पद्ममुद्रिका॥

ज्येष्ठे वामकराङ्गुष्ठो लग्नस्तस्य कनिष्ठिका।
दक्षिणाङ्गुष्ठसंयोगात् कनिष्ठा सुप्रसारिता॥
तर्जनीमध्यमानामाः किंचित् संकोच्य चालिताः।
वेणुमुद्रा भवेदेषा सुगुप्ता प्रेयसी हरेः॥

अन्योन्यस्पृष्टकरयोर्मध्यमानामिकाङ्गुलीः।
अङ्गुष्ठेन तु बध्नीयात् कनिष्ठामूलसंस्थिते॥
तर्जन्यौ कारयेदेषा मुद्रा श्रीवत्ससंज्ञका।

अनामापृष्ठसंलग्नां दक्षिणास्य कनिष्ठिकाम्॥
कनिष्ठयाऽन्यया बद्ध्वा तर्जन्या दक्षया तथा।
वामानामां च बध्नीयाद्दक्षिणाङ्गुष्ठमूलके॥
अङ्गुष्ठमध्यमे वामे संयोज्य सरलाः पराः।
चतस्त्रोऽप्यग्रसंलग्ना मुद्रा कौस्तुभसंज्ञका॥

स्पृशेत् कण्ठादिपादान्तं तर्जन्यङ्गुष्ठया तथा।
करद्वयेन माला चेन्मुद्रेयं वनमालिका॥

तर्जन्यङ्गुष्ठकौ शक्तावग्रतो हृदि विन्यसेत्।
वामहस्ताम्बुजं वामजजानुं मूर्ध्नि प्रविन्यसेत्॥
ज्ञानमुद्रा भवेदेषा रामचन्द्रस्य प्रेयसी।

अङ्गुष्ठं वाममुद्दण्डितमितरकराङ्गुष्ठकेनाथ बद्ध्वा
तस्याग्रं पीडयित्वाऽङ्गुलिभिरपि च ता
वामहस्ताङ्गुलीभिः।
बद्ध्वा गाढं हृदि स्थापयतु विमलधीर्व्याहरन्मारबीजं
बिल्वाख्या मुद्रिकैषा स्फुटमिह कथिता गोपनीया
विधिज्ञैः॥

हस्तौ तु विमुखौ कृत्वा ग्रन्थयित्वा कनिष्ठिके।
मिथस्तर्जनिके श्लिष्टे श्लिष्टावङ्गुष्ठकौ तथा॥
मध्यमे नामिके द्वे तु द्वौ पक्षाविव चालयेत्।
एषा गरुडमुद्राख्या विष्णोः सन्तोषवर्धिनी॥

जानुमध्ये करौ कृत्वा चिबुकौष्ठौ समावृतौ।
हस्तौ च भमिसंलग्नौ कम्पमानः पुनः पुनः॥
मुखं विवृतकं कुर्याल्लेलिहानश्च जिह्विकाम्।
नारसिंही भवेदेषा मुद्रा तत्प्रीतिवर्धिनी॥

अङ्गुष्ठाभ्यां च करयोरथाक्रम्य कनिष्ठिके।
अधोमुखीभिः सर्वाभिर्मुद्रेयं नृहरेर्मता॥

देवोपरि करं वामं कृत्वोत्तानमधः सुधीः।
नामयेदिति संप्रोक्ता मुद्रा वाराहसंज्ञिका॥
दक्षहस्तं चोर्ध्वमुखं वामहस्तमधो मुखम्।
अङ्गुल्यग्रं तु संयुक्तं मुद्रा वाराहसंज्ञिका॥

वामहस्ततले दक्षा अङ्गुलीस्तास्त्वधोमुखीः।
संरोप्य मध्यमां तासामुन्नाम्याधो विकुञ्चयेत्॥
हयग्रीवप्रिया मुद्रा तन्मूर्त्तेरनुकारिणी।

वामस्य मध्यमाग्रं तु तर्जन्यग्रेण योजयेत्॥
अनामिकां कनिष्ठां च तस्याङ्गुष्ठेन पीडयेत्।
दर्शयेद्वामके स्कन्धे धनुर्मुद्रेयमीरिता॥
दक्षमुष्टिस्थतर्जन्या दीर्घया बाणमुद्रिका।
यद्वा (ज्ञानार्णवे)

यथा हस्तगतं चापं तथा हस्तं प्रिये कुरु।
चापमुद्रेयमाख्याता वामहस्ते त्ववस्थिता॥
कल्पद्रुमा धनुर्मुद्रा यशःकीर्तिःविवर्धिनी।
यथा हस्तगतो बाणस्तथा हस्तं कुरु प्रिये॥
बाणमुद्रेयमाख्याता रिपुवर्गनिकृन्तिनी।

तले तलं तु करयेस्तिर्यक् संयोज्य चाङ्गुलीः॥
संहताः प्रसृताः कुर्यान्मुद्रा परशुसंज्ञका।

ऊर्ध्वस्थाङ्गुष्ठमुष्टी द्वे मुद्रा त्रैलोक्यमोहिनी॥
हस्तौ तु संपुटीकृत्वा प्रसृताङ्गुलिकौ तथा।
तर्जन्यौ मध्यमापृष्ठे अङ्गुष्ठौ मध्यमास्थितौ॥
काममुद्रेयमुदिता सर्वदेवप्रियङ्करी।

महादेवप्रियाणां च कथ्यन्ते लक्षणान्यथा॥

उच्छ्रितं दक्षिणाङ्गुष्ठं वामाङ्गुष्ठेन बन्धयेत्।
वामाङ्गुलीभिद्रक्षाभिरङ्गुलीभिश्च बन्धयेत्।
लिङ्गमुद्रेयमाख्याता शिवसान्निध्यकारिणी।

मिथः कनिष्ठिके बद्ध्वा तर्जनीभ्यामनामिके॥
अनामिकोर्ध्वसंश्लिष्टदीर्घमध्यमयोरधः।
अङ्गुष्ठाग्रद्वयं न्यस्य योनिमुद्रेयमीरिता॥

अङ्गुष्ठेन कनिष्ठां तु बद्ध्वा श्लिष्टाङ्गुलित्रयम्।
प्रसारयेत् त्रिशूलाख्या मुद्रैषा परिकीर्त्तिता॥

अङ्गुष्ठतर्जन्यग्रे तु ग्रन्थयित्वाऽङ्गुलित्रम्।
प्रसारयेदक्षमाला मुद्रेयं परिकीर्त्तिता॥
अधःस्थितो दक्षहस्तः प्रसृता वरमुद्रिका।

ऊर्ध्वीकृतो वामहस्तः प्रसृतेभयमुद्रिका॥
मिलितानामिकाङ्गुष्ठं मध्यमाग्रे नियोजयेत्।
श्लिष्टाङ्गुल्यश्रिते कुर्यान्मृगमुद्रेयमीरिता॥

पञ्चाङ्गुल्यो दक्षिणास्तु मिलिता ह्यूर्ध्वमुन्नताः।
खट्वाङ्गमुद्रा विख्याता शिवस्यातिप्रिया मता॥

पात्रवद्वामहस्तं च कृत्वाऽङ्गे वामके तथा।
निधायोच्छ्रितवत् कुर्यान्मुद्रा कापालिकी मता॥

मुष्टिं च शिथिलां बद्ध्वा ईषदुच्छ्रितमध्यमाम्।
दक्षिणामूर्ध्वमुन्नम्य कर्णदेशे प्रचारयेत्॥
एषा डमरुमुद्राख्या सर्वविघ्नविनाशिनी।

ततो गणेशमुद्राणामुच्यन्ते लक्षणन्यथ॥

उत्तानोर्ध्वमुखी मध्या सरला बद्धमुष्टिका।
दन्तमुद्रा समाख्याता सर्वागमविशारदैः॥

वाममुष्टिस्थतर्जन्या दक्षमुष्टिस्थतर्जनीम्।
संयोज्याङ्गुष्ठकाग्रे तु तर्जन्यग्रे स्वके क्षिपेत्॥
एषा पाशाह्वया मुद्रा विद्वद्भिः परिकीर्त्तिता।

ऋज्वीं च मध्यमां कृत्वा तर्जनीं मध्यपर्वणि।।
संयोज्याकुञ्चयेत् किंचिन्मुद्रैषाऽङ्कुशसंज्ञिका।

तर्जनीमध्यमानामाकनिष्ठाङ्गुष्ठमुष्टिका।।
अधोमुखी दीर्घरूपा मध्यमा विघ्नमुद्रिका।

पर्शुमुद्रा निगदिता प्रसिद्धा लड्डुमुद्रिका।।
बीजपूराह्वया मुद्रा प्रसिद्धत्वादुपेक्षिता।
शाक्तेयानां च मुद्राणां कथ्यन्ते लक्षणान्यथ।।

पाशाङ्कुवराभीतिधनुर्बाणाः स्वाङ्गुष्ठेनैव दक्षतः।
कनिष्ठानामिके बद्ध्वा स्वाङ्गष्ठेनैव दक्षतः।।

श्लिष्टाङ्गुली तु प्रसृते संसृष्टे खड्गमुद्रिका।
वामहस्तं तथा तिर्यक् कृत्वा चैव प्रसार्य च।।
आङ्कुञ्चिताङ्गुलिं कुर्याच्चर्ममुद्रेयमीरिता।

मुष्ठिं कृत्वा तु हस्ताभ्यां वामस्योपरि दक्षिणाम्।।
कुर्यान्मुशलमुद्रेयं सर्वविघ्नविनाशिनी।

कृत्वा शिरसि संयोज्य दुर्गामुद्रेयमीरिता।।
चक्रमुद्रां तथा बद्ध्वा मध्यमे द्वे प्रसार्य च।
कनिष्ठिके तथाऽऽनीय तदग्रेऽङ्गुष्ठकौ क्षिपेत्।।

लक्ष्मीमुद्रा परा ह्येषा सर्वसंपत्प्रदायिनी।

वीणावादनवद्धस्तौ कृत्वा संचालयेच्छिरः।।
वीणामुद्रेयमाख्याता सरस्वत्याः प्रियङ्करी।
वाममुष्टिं स्वाभिमुखीं कृत्वा पुस्तकमुद्रिका।।

दक्षिणाङ्गुष्ठतर्जन्योग्रलग्ने पदाङ्गुलीः।
प्रसार्य संहितोत्ताना एषा व्याख्यानमुद्रिका॥
श्रीरामस्य सरस्वत्या अत्यन्तं प्रेयसी मता।

मणिबन्धस्थितौ कृत्वा प्रसृताङ्गुलिकौ करौ।
कनिष्ठाङ्गुष्ठयुगले मिलितां तु प्रसारयेत्।
सप्तजिह्वाख्यमुद्रेयं वैश्वानरप्रियङ्करी॥

कनिष्ठाङ्गुष्ठकौ शक्तौ करयोरितरेतरम्।
तर्जनीमध्यमानामाः संहता भुग्नवर्जिताः॥
मुद्रैषा गालिनी प्रोक्ता शङ्खस्योपरि चालिता।

दक्षाङ्गुष्ठं पराङ्गुष्ठे क्षिप्त्वा हस्तद्वयेन तु॥
सावकाशात्मकां मुष्टिं कुर्यात् सा कुम्भमुद्रिका।
मुष्ट्योरूर्ध्वकृताङ्गुष्ठौ तर्जन्यग्रे तु विन्यसेत्॥
सर्वरक्षाकारी ह्येषा कुम्भमुद्रेयमीरिता।

प्रसृताङ्गुलिकौ हस्तौ मिथः श्लिष्टौ तु संमुखौ॥
कुर्यात् स्वहृदये सेयं मुद्रा प्रार्थनसंज्ञिका।

अञ्जल्य ञ्जलिमुद्रा स्याद्वासुदेवाभिधा च सा॥
अङ्गुष्ठावुन्नतौ कृत्वा मुष्ट्योः संलग्नयोर्द्वयोः।
तावेवाभिमुखौ कुर्यान्मुद्रा सा कालकर्णिका॥

दक्षिणा निबिडा मुष्टिर्नासिकार्पिततर्जनी।
मुद्रा विस्मयसंज्ञा स्याद्विस्मयावेशकारिणी॥

मुष्टिरूर्ध्वीकृताङ्गुष्ठा दक्षिणा नादमुद्रिका।
तर्जन्यङ्गुष्ठसंयोगादग्रतो विन्दुमुद्रिका॥

अधोमुखे वामहस्ते ऊर्ध्वास्यं दक्षहस्तकम्।
क्षिप्त्वाऽङ्गुलीरङ्गुलीभिः संग्रन्थ्य परिवर्त्तयेत्।।
एषा संहारमुद्रा स्याद्विसर्जनविधौ स्मृता।

दक्षपाणिपृष्ठदेशे वामपाणितलं स्पृशेत्।
अङ्गुष्ठौ चालयेत् सम्यग्मुद्रेयं मत्स्यरूपिणी।

वामहस्तस्य तर्जन्या दक्षिणस्य कनिष्ठिकाम्।
तथा दक्षिणाङ्गुष्ठं वामस्य मध्यमादिकाः।

अङ्गलीर्योजयेत् पृष्ठे दक्षिणस्य करस्य च।।
वामस्य पितृततीर्थेन मध्यमानामिके तथा।
अधोमुखे च ते कुर्याद्दक्षिणस्य करस्य च।।
कूर्मपृष्ठसमं कुर्याद्दक्षिणस्य करस्य च।।
कूर्ममुद्रेयमाख्याता देवताध्यानकर्मणि।।
(पृष्ठे क्रोडे।)

अन्तराङ्गुष्ठमुष्टिं तु कृत्वा वामकरस्य च।
मध्यमाग्रं तु दक्षस्य तथाऽलम्ब्य प्रयतन्तः।।
मध्यमेनाथ तर्जन्या अङ्गुष्ठाग्रे तु योजयेत्।
दक्षिण योजयेत् पाणिं वाममुष्टौ तु साधकः।।
दर्शयेद्दक्षिणे भागे मुण्डमुद्रेयमुच्यते।

तर्जनीमध्यमानामाः समं कुर्यादधोमुखम्।।
अनामायां क्षिपेद्वृद्धामृज्वीं कृत्वा कनिष्ठिकाम्।
लेलिहा नाम मुद्रेयं जीवन्यासे प्रकीर्त्तिता।।

तर्जन्यनामिकामध्ये कनिष्ठाकमयोगतः।
करयोर्योजयेच्चैव कनिष्ठामूलदेवताम्।।
अङ्गुल्यग्रे तु निःक्षिप्य महायोनिः प्रकीर्त्तिता।

(वामकेश्वर-तन्त्रोक्ताः प्रकाश्यन्तेऽत्र मुद्रिकाः॥

श्रुणु देवि प्रवक्ष्यामि मुद्राः सर्वार्थसिद्धिदाः।
अभिर्विराचिताभिस्तु सान्निध्यं त्रैपुरं भवेत्॥
परिवृत्य करौ स्पृष्टावाङ्गुष्ठौ कारयेत् समौ।
अनामान्तर्गते कृत्वा तर्जन्यौ कुटिलाकृती॥
कनिष्ठिके नियुञ्जीत निजस्थाने महेश्वरि।
त्रिखण्डेयं समाख्याता त्रिपुराध्यानकर्मणि॥
मध्यमामध्यगे कृत्वा कनिष्ठाङ्गुष्ठरोधिते।
तर्जन्यौ दण्डवत् कृत्वा मध्यमोपर्यनामिके॥
एषा च प्रथमा मुद्रा सर्वसंक्षोभकारिणी।
एतस्या एव मुद्राया मध्यमे सरले यथा॥
क्रियते परमेशानि सर्वविद्राविणी तथा।
मध्यमातर्जनीभ्यां च कनिष्ठानामिके समे॥
अङ्कुशाकारमुद्राभ्यां मध्यमे परमेश्वरि।
अङ्गुष्ठं तु नियुञ्जीत कनिष्ठानामिकोपरि॥
इयमाकार्षणी मुद्रा त्रैलोक्याकर्षणी परा।
पुटाकारौ करौ कृत्वा तर्जन्यावङ्कुशाकृती॥
परिवर्त्त्य क्रमेणैव मध्यमे तदधोगते।
क्रमेण देवि तेनैव कनिष्ठानामिकादयः॥
संयोज्या निबिडाः सर्वा अङ्गुष्ठावग्रदेशतः।
मुद्रेयं परमेशानि सर्ववश्यकरी मता॥
संमुखौ तु करौ कृत्वा मध्यमामध्यगेऽन्त्यजे।
अनामिके तु सरले तद्वहिस्तर्जनीद्वयम्॥
दण्डाकारौ ततोऽङ्गुष्ठौ मध्यमानखदेशगौ।
मुद्रैषोन्मादिनी नाम केलदिनी सर्वयोषिताम्॥
अस्यास्त्वनामिका युग्ममधः कृत्वाऽङ्कुशाकृती।

तर्जन्यावपि तेनैव क्रमेण विनियोजयेत्॥
इयं महाङ्कुशा मुद्रा सर्वकामार्थसाधिनी।
सव्यं दक्षिणदेशे तु सव्यदेशे तु दक्षिणाम्॥
बाहुं कृत्वा महादेवि हस्तौ संपरिवर्त्त्य च।
कनिष्ठानामिके देवि मुक्त्वा ते तु क्रमेण तु॥

तर्जनीभ्यां समाक्रान्ते सर्वोर्ध्वमपि मध्यमे।
अङ्गुष्ठौ च महेशानि सरलावपि कारयेत्॥
इयं सा खेचरीनाम्ना पार्थिवस्थानयोजिता।
परिवर्त्त्य करौ स्पृष्टावर्धचन्द्राकृती प्रिये॥
तर्जन्यङ्गुष्ठयुगलं युगपत् कारयेत् ततः।
अधः कनिष्ठावष्टब्धे मध्यमे विनियोजयेत्॥
तथैव कुटिले योज्ये सर्वाधस्तादनामिके।
बीजमुद्रेयमचिरात् सर्वसिद्धिप्रवर्धिनी॥
मध्यमे कुटिले कृत्वा तर्जन्युपरिसंस्थिते।
अनामिके मध्यगते तथैव हि कनिष्ठिके॥
सर्वा एकत्र संयोज्य अङ्गुष्ठपरिपीडिताः।
एषा तु प्रथमा मुद्रा योनिमुद्रेति संज्ञिता॥
एता मुद्रा महेशानि त्रिपुराया मयोदिताः।
पूजाकाले प्रयोक्तव्या यथानुक्रमयोगतः॥

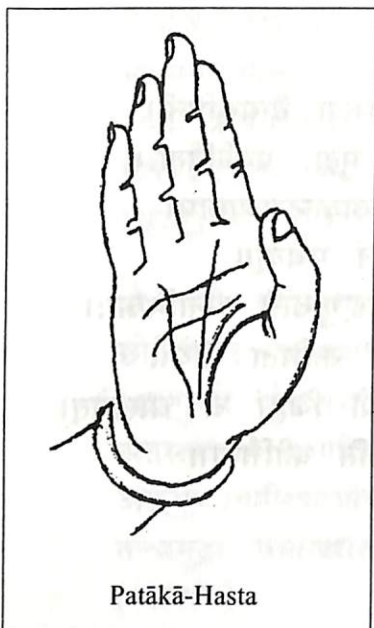
बद्ध्वा तु योनिमुद्रां वै मध्यमे कुटिले कुरु।
अङ्गुष्ठेन तदग्रे तु मुद्रेयं भुतिनी मता॥
वामहस्तेन मुष्टिं तु बद्ध्वा कर्णप्रदेशके।
तर्जनीं सरलां कृत्वा भ्रामयेन्मनुवित्तमः॥
सौभाग्यदण्डिनी मुद्रा न्यासकालेऽपि सूचिता।
अन्तरङ्गुष्ठमुष्ट्या तु निबद्ध्य तर्जनीमिमाम्॥

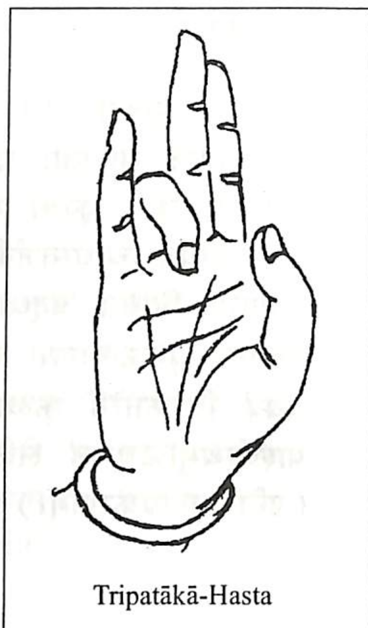
रिपुजिह्वाग्रहा मुद्रा न्यासकाले च सूचिता।
मध्यमानामिकाङ्गुष्ठाः संलग्नाद्या अधोमुखाः॥
अन्या प्रसारिताङ्गुल्यो गोमुखी सा प्रकीर्त्तिता।
त्यक्तप्रदेशिनी मुष्टी सूचीमुद्रेति कीर्तिता।
रक्षामुद्रेति सैवोक्ता समन्ताद्भ्रमणं यदि॥

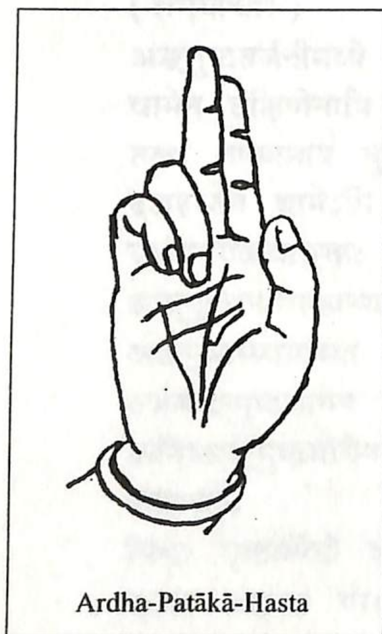
द्वौ करौ पृष्ठसंलग्नौ भ्रामयेद्ग्रन्थिताङ्गुली।
छोटिकेति समाख्याता प्रणमे तां प्रदर्शयेत्॥
अङ्गुष्ठो भैरवस्थानं चण्डिकायास्त्वनामिका।
अतस्ताभ्यां तर्पणीयं यत एतत् तयोः प्रियम्॥
अङ्गुष्ठानामिकायोगाद्वामहस्तस्य पार्वति।
तत्त्वमुद्रा समाख्याता तर्पणे तां नियोजयेत्॥
(यामले)
अङ्गुष्ठानामिकाभ्यां तु दक्षहस्तेन तर्पयेत्।
(समयाचारे)
अङ्गुष्ठतर्जनीमध्ये शुद्धिं संगृह्य वामतः।
वामेन दक्षिणेनापि देवीं संतर्पयेत् सुधीः॥
तत्त्वं तर्पणमात्रं तु वामहस्तेन दक्षिणे।
दक्षहस्तेन वामेऽपि विशेषः परिकीर्त्तितः॥
दक्षवामक्रियायुक्तः कौलश्चोभयमिश्रितः।
अङ्गुष्ठानामिकाभ्यां तु वश्यकर्मणि तर्पयेत्।
अङ्गुष्ठमध्यमाभ्यां तु तर्पयेच्छान्तिकर्मणि॥
तर्जन्यङ्गुष्ठयोगेन तर्पयेदभिचारिके।
कनिष्ठाङ्गुष्ठयोगेन स्तम्भने तर्पयेत् प्रिये॥
तन्त्रान्तरे।
मिथः पृष्ठार्पितौ हस्तावन्योन्यग्रथिताङ्गुली।
कृत्वा बद्ध्वा परावृत्य नत्वा सा स्यात् क्षमापिनी॥

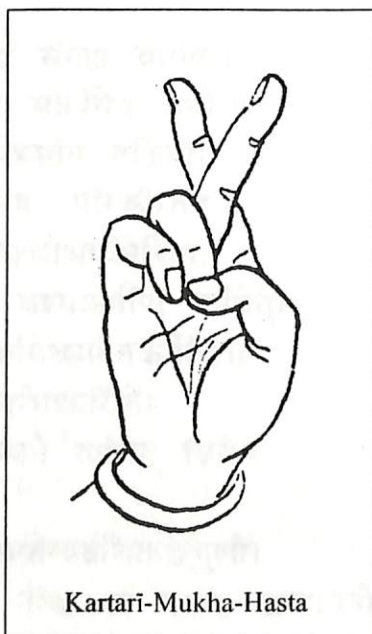
(भैरवतन्त्रे)

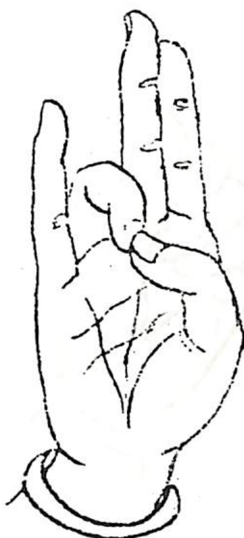
योनिश्च भूतिनी चैव बीजाख्या दैत्यधूपिनी।
लेलिहानेति संप्राप्ताः पञ्च मुद्राः प्रकीर्तिताः॥
परिवर्त्त्य करौ कृत्वा कनिष्ठाकृष्टमध्यमाम्।
अनामयोर्युगं चाधस्तर्जनीयुगलं पृथक्॥
अन्योन्यं निविडं बद्ध्वा अङ्गुष्ठाग्रे अनामिकाः।
दैत्यानां धूमकेत्वाख्या मुद्रैषा कथिता प्रिये॥
वक्त्रं विस्फारितं कृत्वाऽप्यधो जिह्वां च चालयेत्।
पार्श्वस्थमुष्टियुगलं लेलिहानेति कीर्त्तिता॥
(इति मुद्राप्रकरणम्।)


Patākā-Hasta


Tripatākā-Hasta


Ardha-Patākā-Hasta


Kartarī-Mukha-Hasta



Mayūra-Hasta



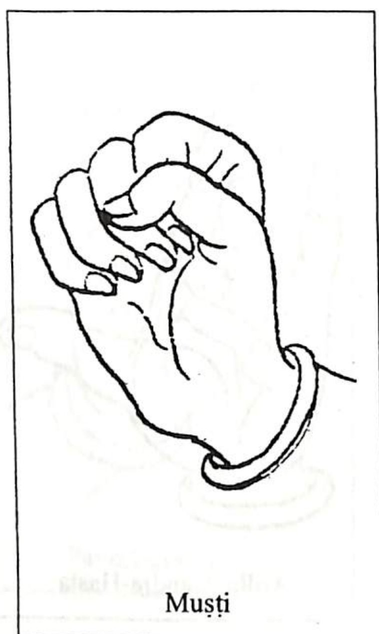
Ardha-Candra-Hasta

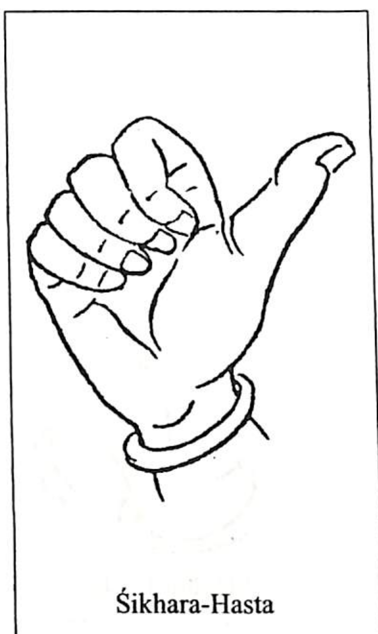


Arāḷa-Hasta

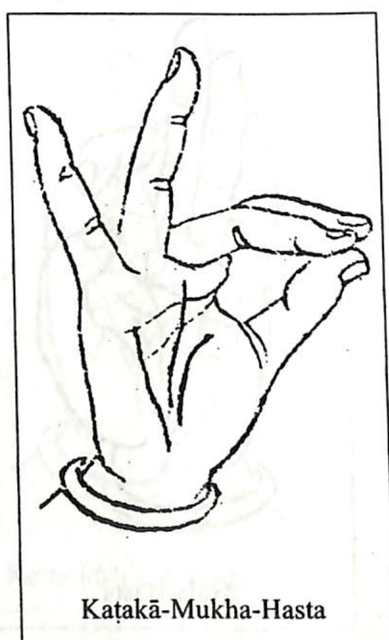


Śuka-Tuṇda-Hasta


Muṣṭi


Śikhara-Hasta


Kapittha-Hasta


Kaṭakā-Mukha-Hasta



Sūchī-Hata



Padma-Kośa-Hasta

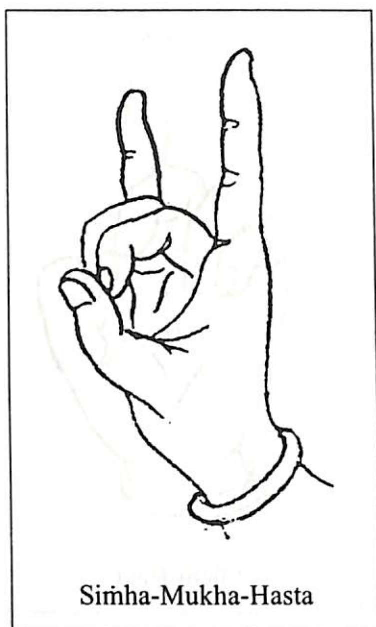


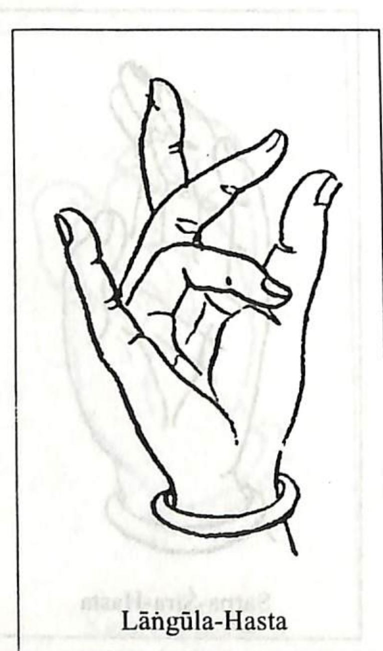
Bāṇa-Hasta

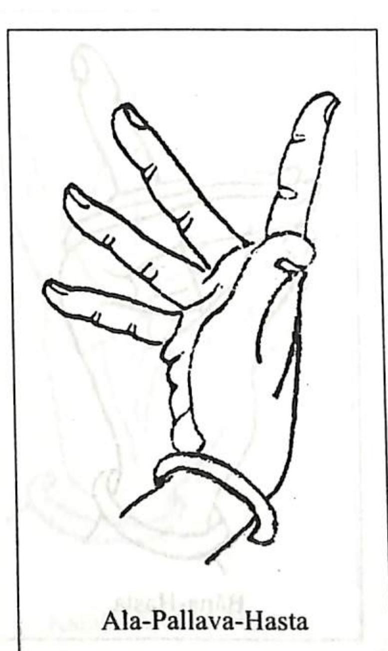


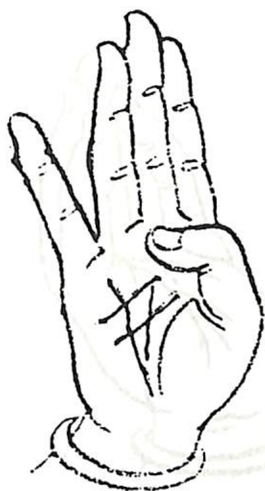
Sarpa-Śira-Hasta


Mṛga-Śirśa-Hasta


Siṁha-Mukha-Hasta


Lāṅgūla-Hasta


Ala-Pallava-Hasta



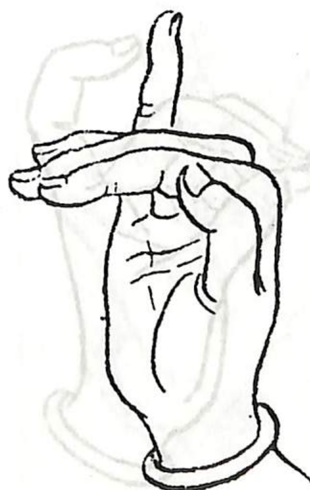
Catura-Hasta



Bhramara-Hasta



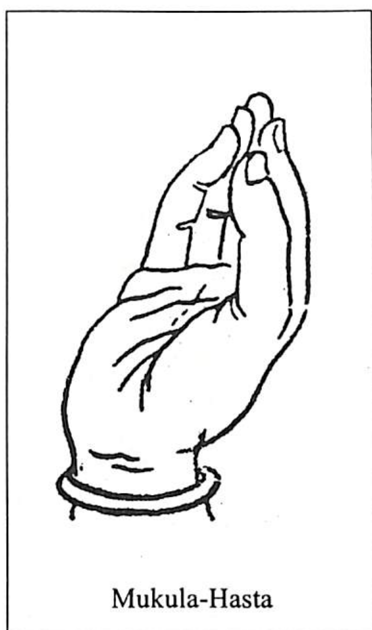
Haṁsāsya-Hasta



Haṁsa-Pakṣa-Hasta



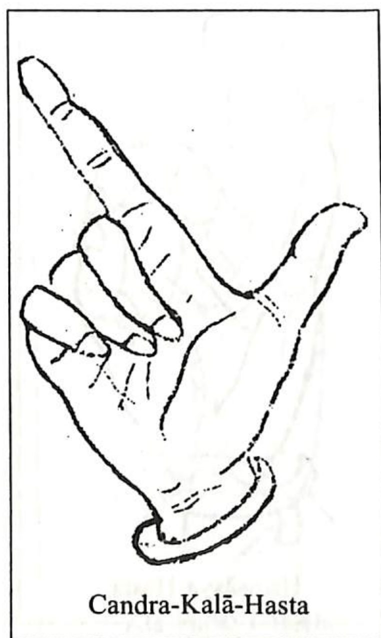
Saṁdaṁśa-Hasta



Mukula-Hasta



Tāṁra-Cūḍa-Hasta



Candra-Kalā-Hasta

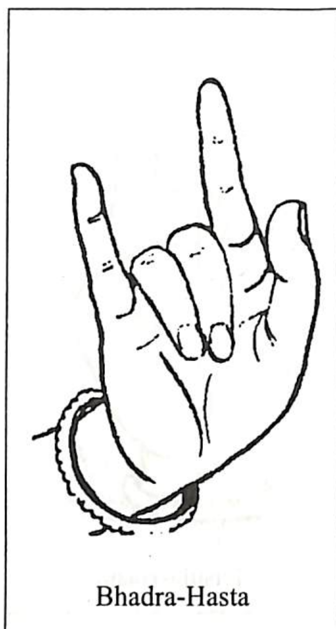

Triśūla-Hasta


Ūrṇa-Nābha-Hasta

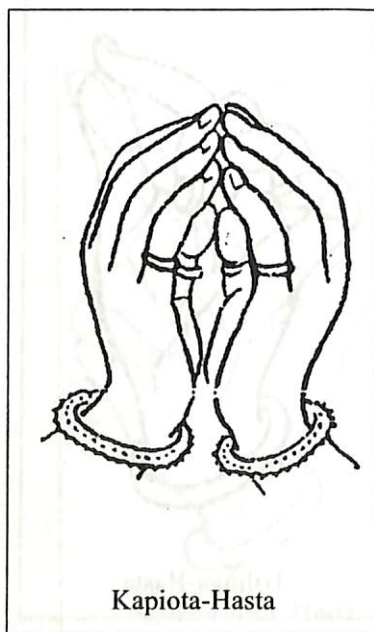

Triliṅga-Hasta


Kuṭila-Hasta


Silīmukha-Hasta


Bhadra-Hasta


Añjali-Hasta


Kapiota-Hasta



Karkata-Hasta



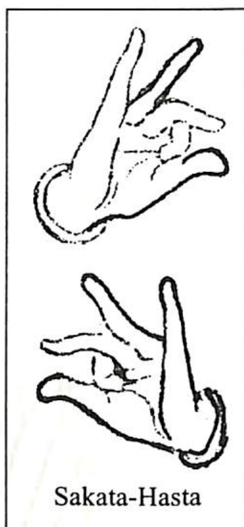
Svastika-Hasta



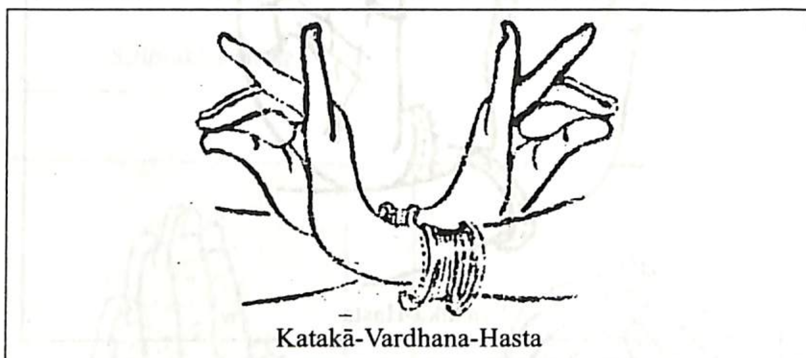
Puṣpa-Puta-Hasta



Siva-Linga-Hasta



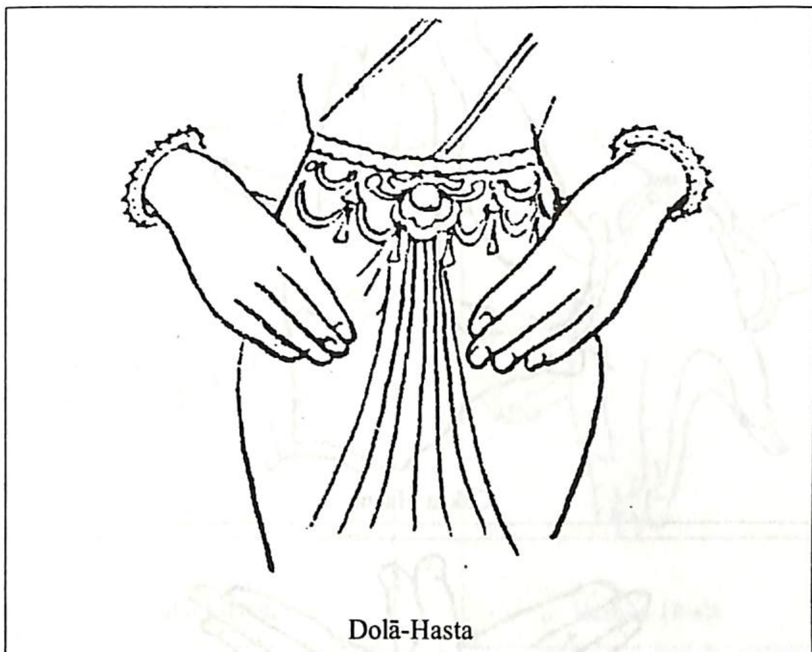
Sakata-Hasta



Katakā-Vardhana-Hasta



Kartarī-Svastika-Hasta



Dolā-Hasta



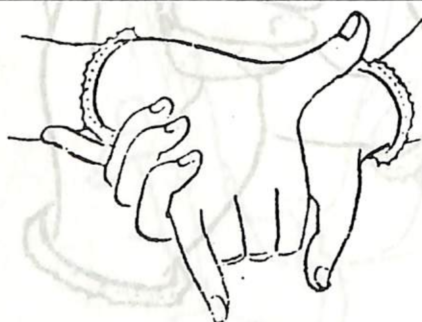
Samkha-Hasta



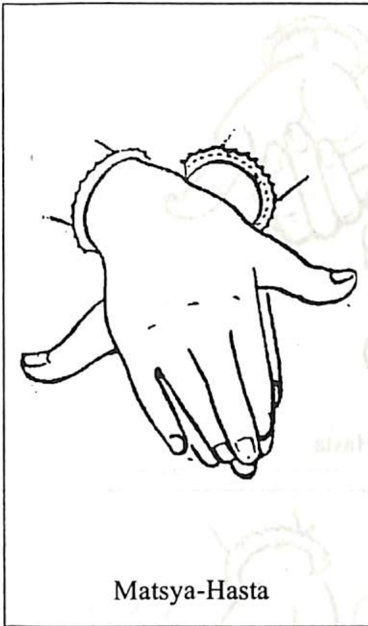
Cakra-Hasta



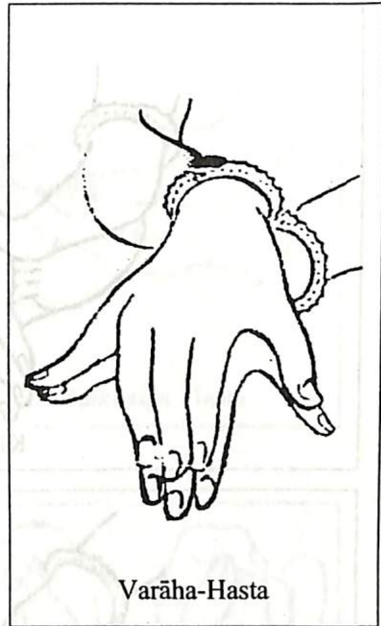
Garuḍa-Hasta



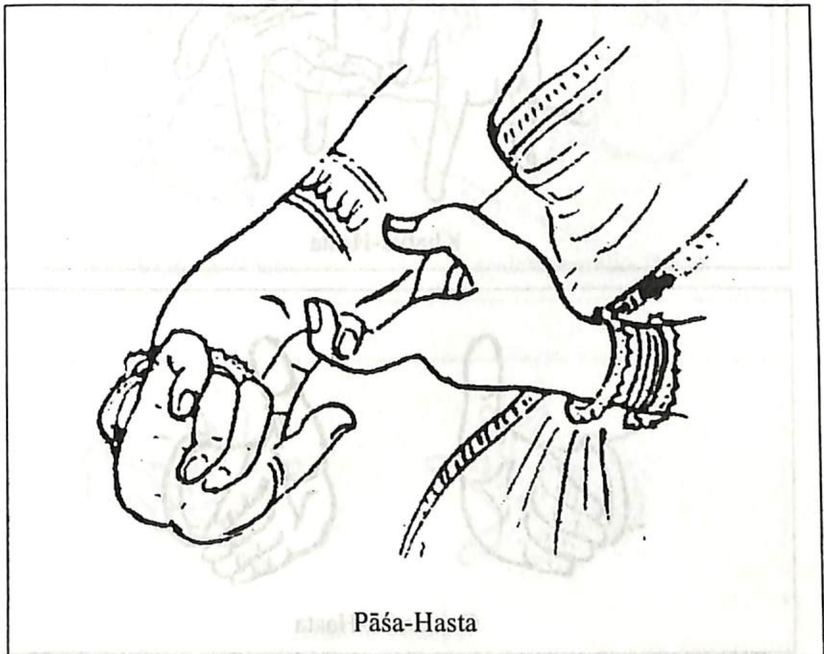
Kūrma-Hasta



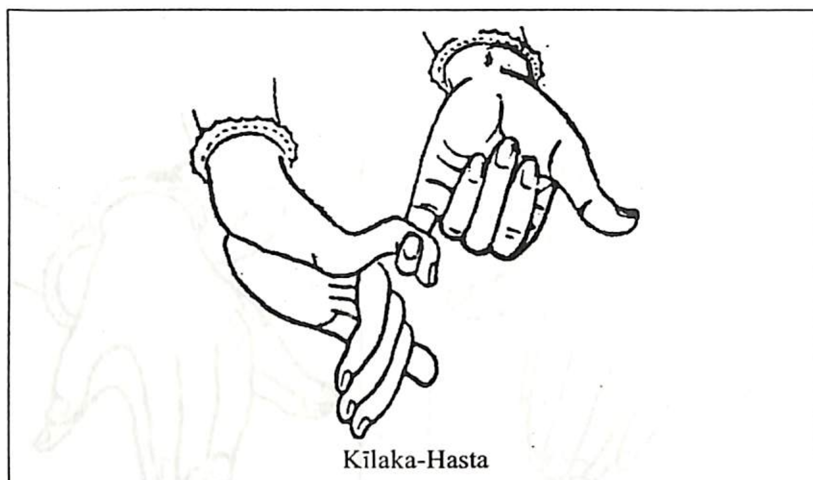
Matsya-Hasta



Varāha-Hasta



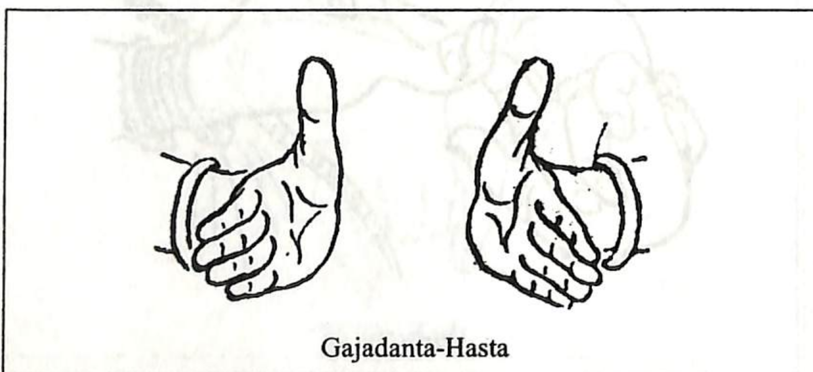
Pāśa-Hasta



Kīlaka-Hasta



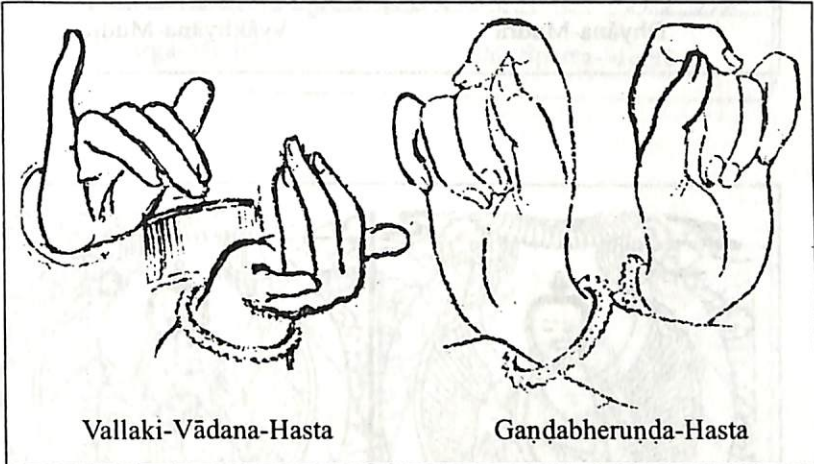
Khaṭvā-Hasta

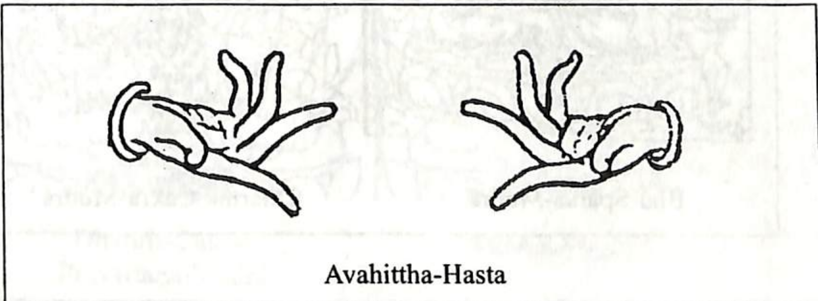


Gajadanta-Hasta


Nāga-Bandha-Hasta


Saṁkalpa-Hasta


Vallaki-Vādana-Hasta Gaṇḍabheruṇḍa-Hasta


Avahittha-Hasta





Dhyāna-Mudrā

Vyākhyāna-Mudrā





Bhū-Sparśa-Mudrā

Dharma-Cakra-Mudrā



Visarga-Mudrā

Bhū-Sparśa-Mudrā



Dharma-Cakra-Pravartana-Mudrā

Samādhi-Mudrā



Siddhakarṇa-Pa
(mahārāja-lilā)



Siddha Simha-Pāda
(akṣa-mālā)



Siddhāchāryā-Pāda
(utthita-pāda)



Siddha Avadhūti-Pāda
(vismaya and kapāla)



Vajra-Pāṇi



Saraha-Pāda



Nāgārjuna



Śabari-Pāda



Jālandhara Pāda
(dhyāna-mudrā)



Kṛṣṇa-Pāda
(dhyāna-mudrā)



Gsang-Ba-Pāda
(viśva-vajra-mudrā)



Vijaya-Pāda
(vedha-mudrā)



Sgam-Po-Pa
(samādhi-mudrā)

Milarepa
(divya-dhvani mudrā)



Vajra-Sattva
(Vajra and ghaṇṭa mudrā)

Vajra-Dharma
(praṇidhāna-mudrā)



Vimalamitra



Padma-Sambhava
(guru-mudrā)



Vairocana
(vyākhyāna-mudrā)



Vajra-Sattva
(namaskāra-mudrā)



Śabara-Pāda
(dhanur-bāṇa-mudrā)



Jālaṅdhara-Pāda
(dharma-cakra-mudrā)



Śānto-Pāda
(akṣa-mālā-mudrā)



Tantra-Pāda
(dikṣā-mudrā)



Viṇā-Dhara
(vīṇa-vādana-mudrā)



Kāma
(dhanur-bāṇa-mudrā)



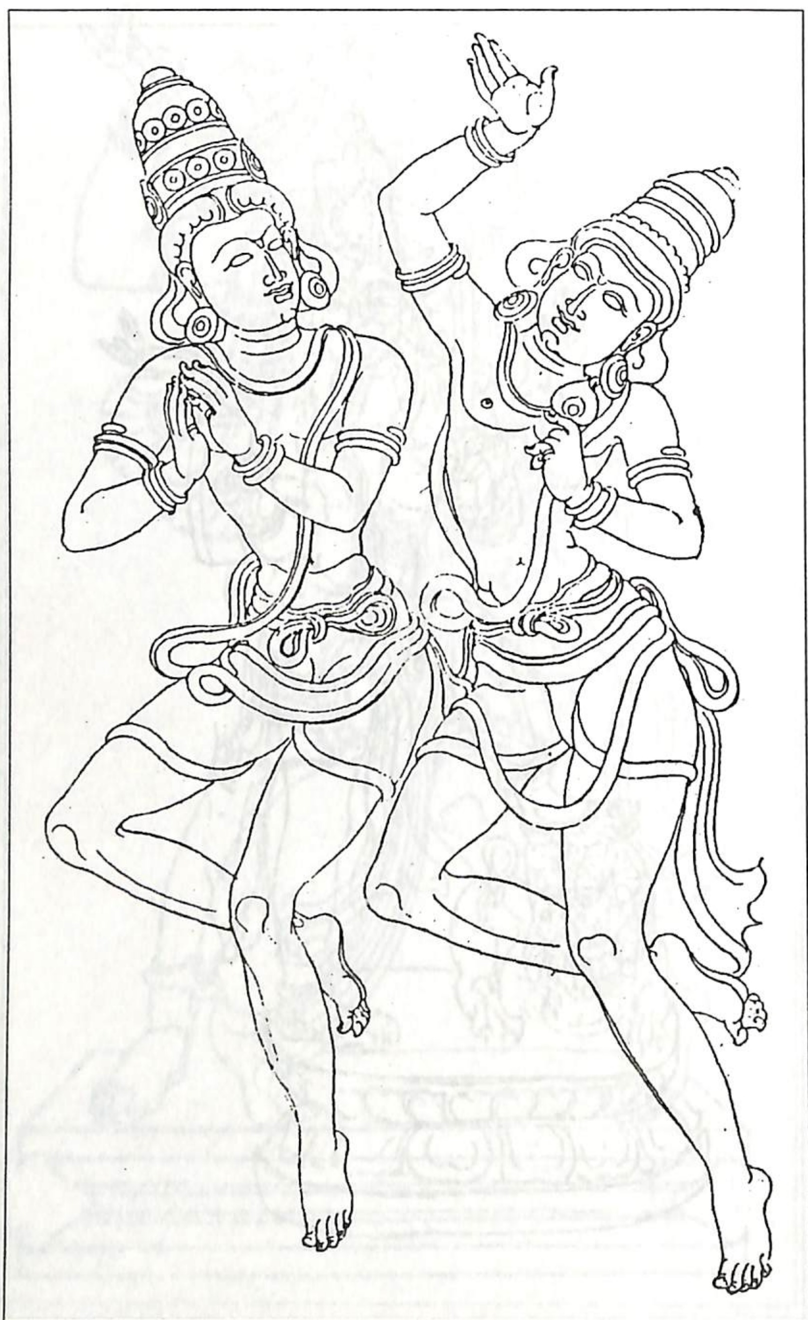
Kurukullā
(dhanur-bāṇa-kapāla and aṅkuśa)

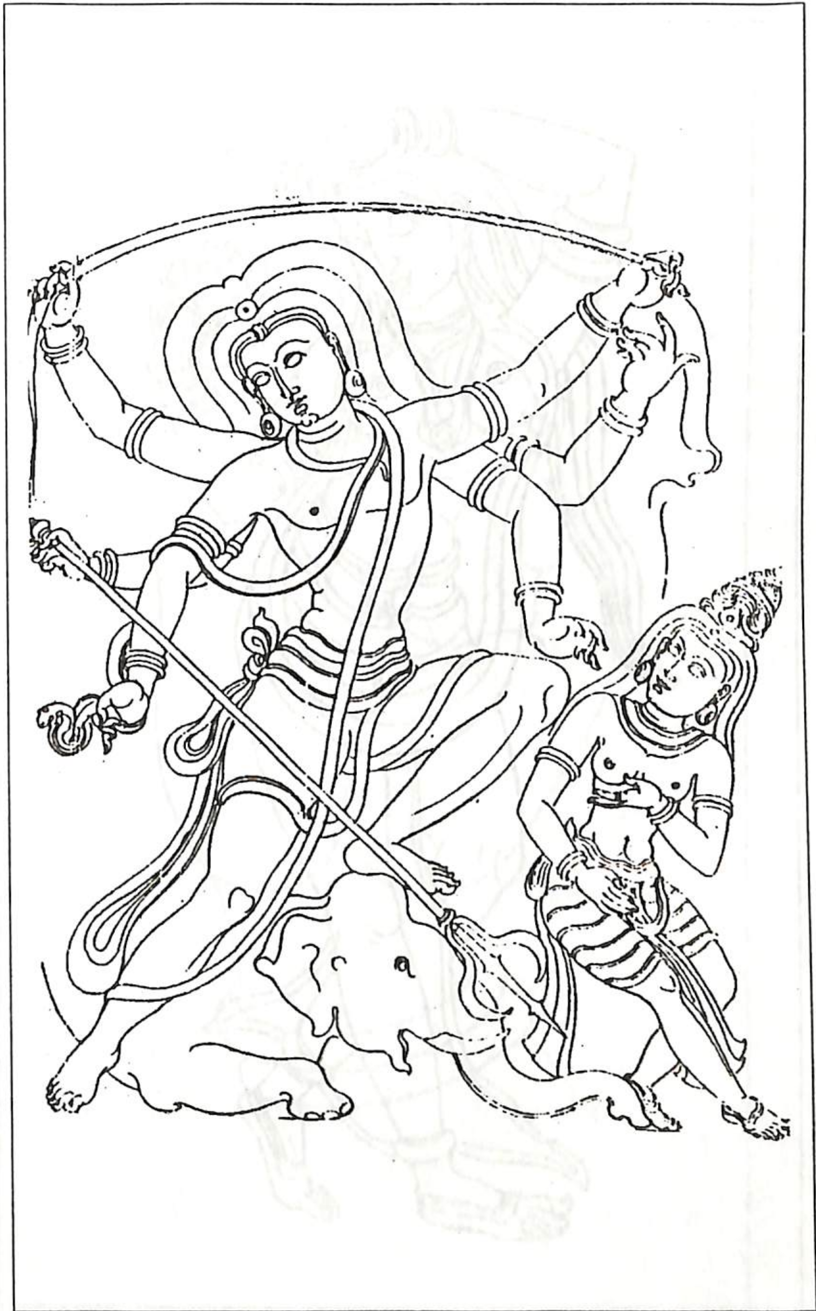


Gaṇas
(from Dhārasuram temple)

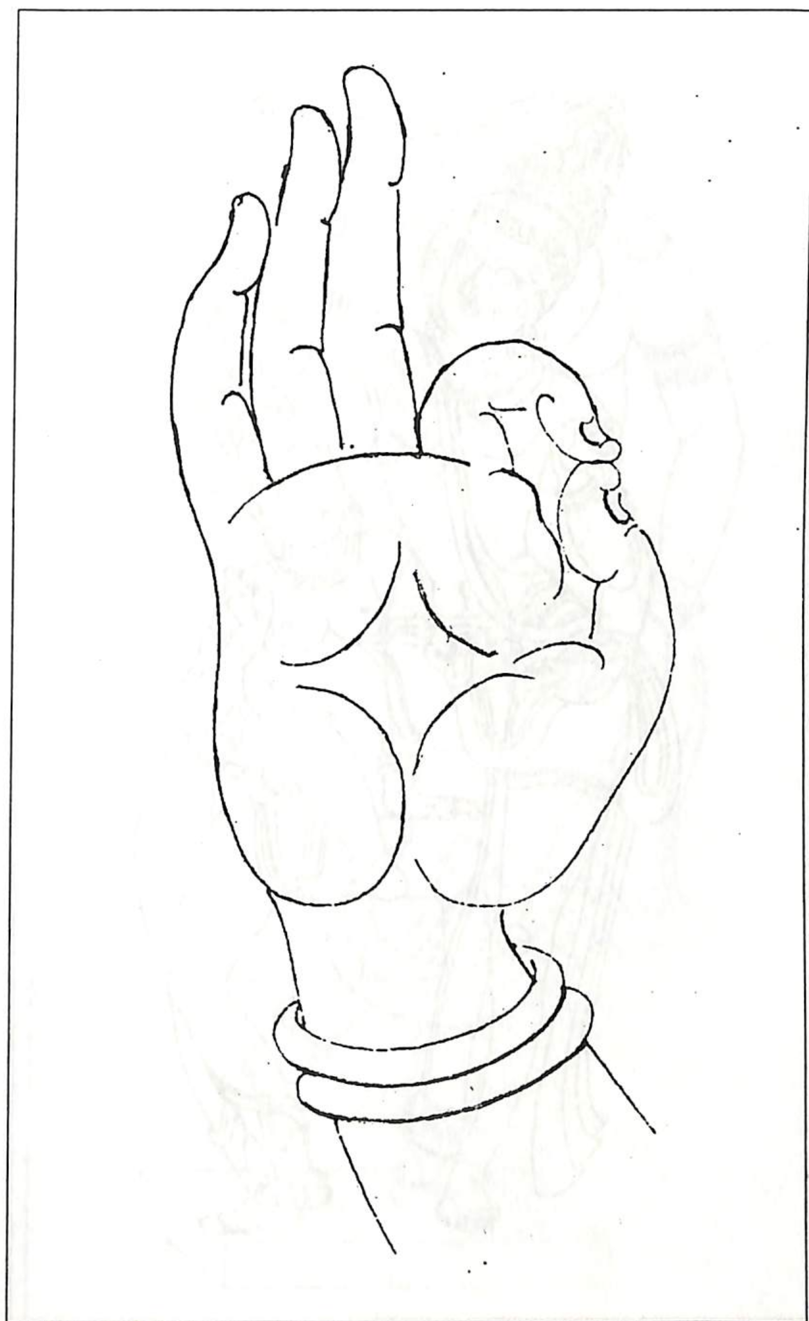


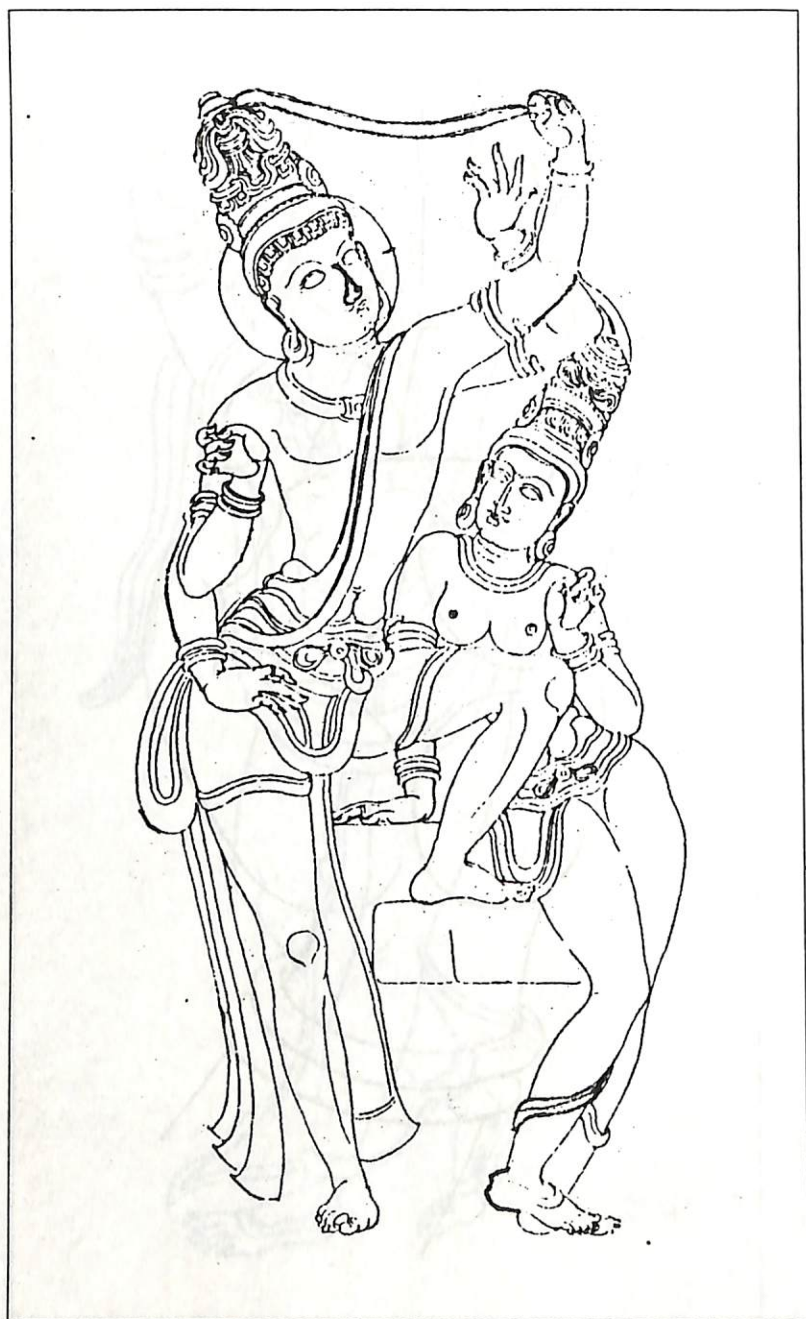


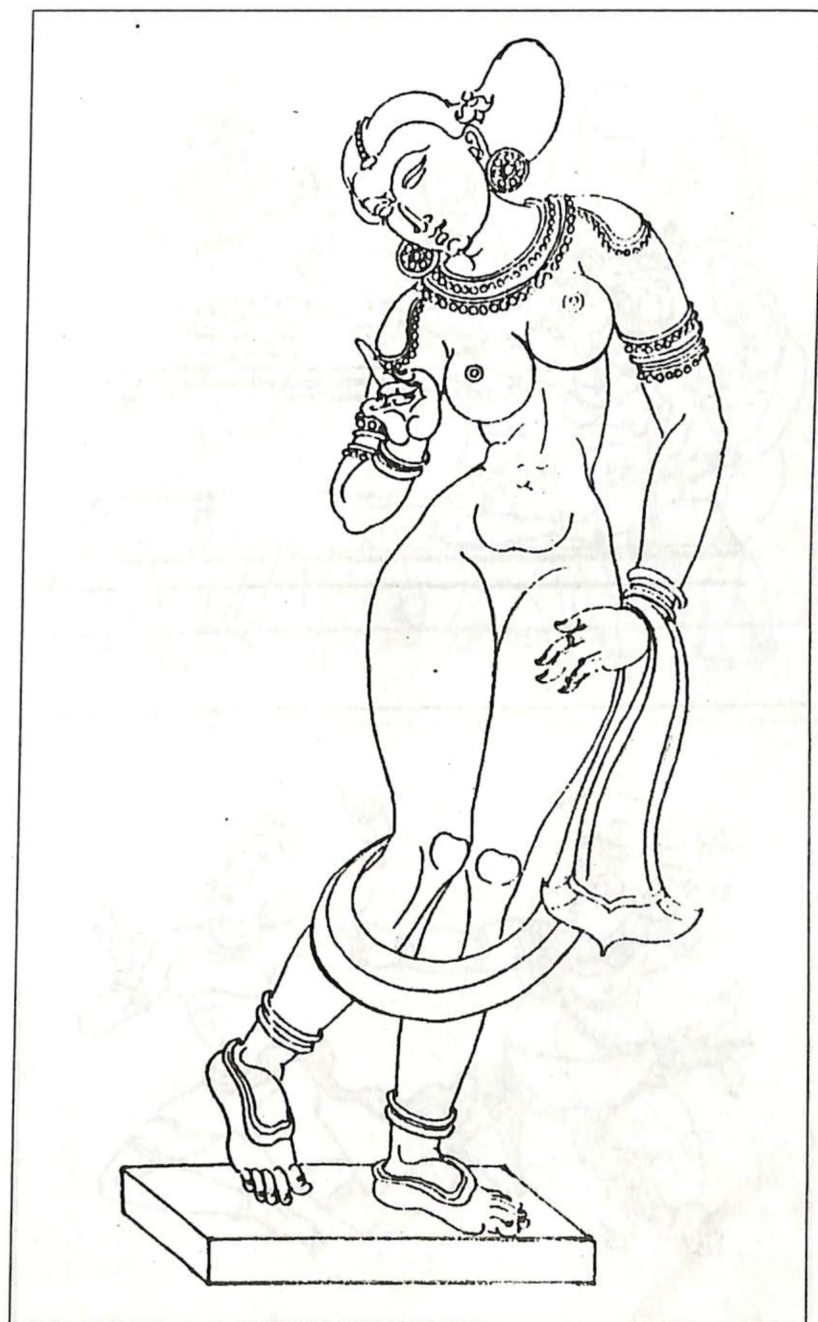


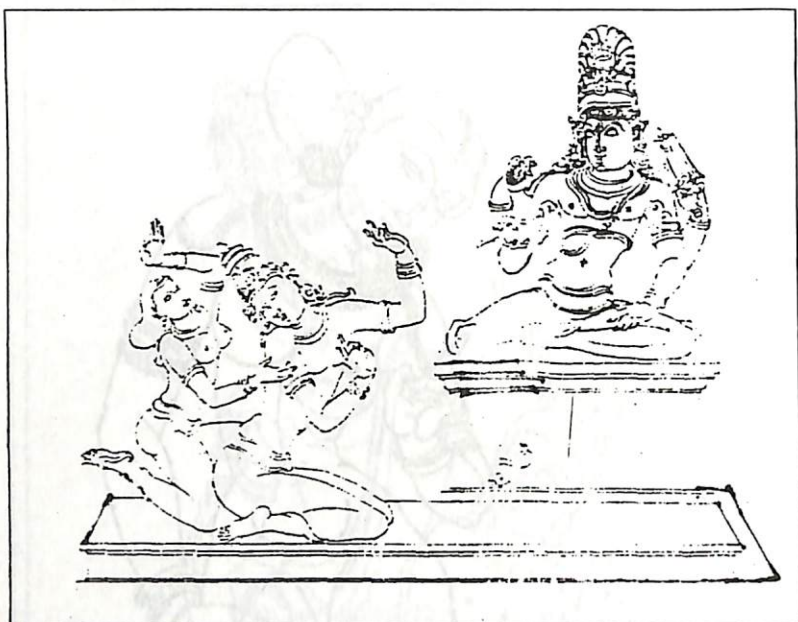




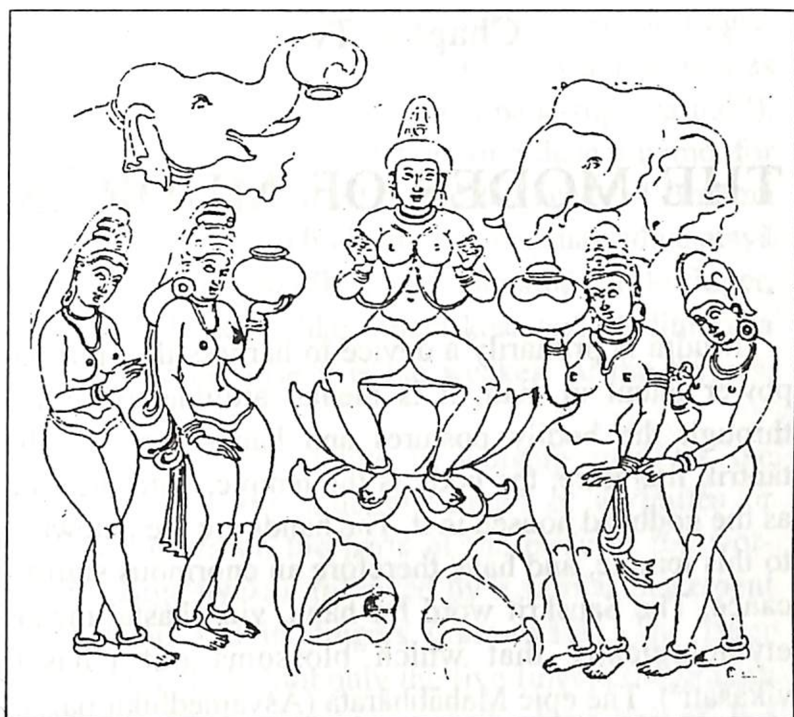












Chapter Two

THE MODES OF MUDRĀS

Mudrā is primarily a device to harness the spiritual power latent in man; it is mental attitude expressed through the bodily postures and hand-poses. In the tāntrik literature, the body is the temple, with the soul as the godhead housed in it. The hands are the gateways to this temple, and have therefore an enormous significance. The Sanskrit word for hand, viz. 'hasta' means etymologically that which blossoms out ('hasati vikasati'). The epic Mahābhārata (Āśvamedhika-parva) points out the occult or spiritual nature of the hands, with Indra as their patron-deity.

हस्तावाध्यात्ममित्याहुरध्यात्मविदुषो जनाः।
अधिभूतं च कर्माणि शक्रस्तत्राधिदैवतम्॥

The hand is said to consist of palm (kara-tala) and the five fingers (aṅguli); a synonym of hand is 'five-forked' (pañca-śākhā), the five referring to the fingers. The names of the hand-fingers in Sanskrit are significant; aṅguṣṭha (thumb, the sacred waters of Brahmā are said to reside at its base, 'aṅguṣṭha-mūlasya tale brāhmam tīrtham pracakṣate'), tarjjanī (forefinger, from the root 'tarj' which means to rebuke and warn, 'bhartsane'; also called 'pradesini', meaning that by which the things are

shown 'pradiśyate anayā'), madhyamā (middle-finger, the Sanskrit expression also signifies consciousness as vibration 'hṛdayotthita-buddhi-yuta-nāda-rūpa-varṇah'), anāmikā (ring-finger, it is devoid of a decent name, for Śiva is said to have cut off one of the heads of Brahmā with this finger, "nāsti brahma-śiraś-cedana-sādhanatayā praśastam nāma yasyāh'), and kaniṣṭhā (little-finger, described in lexicons like Amara-kośa and Medinī-kośa as the littlest because it is the weakest of the fingers, 'durbalatayā').

The preliminary rituals in worship involves the ceremonial and symbolic placement of divinities or spiritual powers on the parts of the body of the worshipper (aṅga-nyāsa), followed by a similar placement on the hand and its fingers (kara-nyāsa). The latter placement includes not only the five fingers (beginning with the thumb and ending with the little finger), but the palm (kara-tala) and back of the hand (kara-pṛṣṭha). We read in Prapañca-sāra:

अङ्गुलीषु क्रमादङ्गैरङ्गुष्ठादषु विन्यसेत्।
कनिष्ठान्तासु तद्वाह्यतलयोः कल्पयेत् सुधीः॥
अथ करन्यासप्रकार उच्यते-
उभाभ्यां कराभ्यां तत्तदङ्गुष्ठाद्यङ्गुलीषु
क्रमेणाङ्गुलीमूलमारभ्य मन्त्रपूर्वकं अङ्गुष्ठाभ्यां
नमः' इत्यादि न्यसेत्॥

There are two alternative procedures. One of them makes the placement only on the five fingers, while the other includes the palm and the back of the hand as the sixth unit (śaḍaṅga-pak-śa):



Prāna



Apāna-
Mudrā



Vyāna-
Mudrā



Udāna-
Mudrā



Samāna-
Mudrā



Grāsa-Mudrā

Prāṇāhuti Mudrā


Mukha


Karapuja


Hrdaya


Sira


Sikha


Kavaca


Netra


Astra

Nyāsa Mudrā

तत्र पञ्चाङ्गपक्षे अङ्गुलीष्वेव विन्यसेत्।
षडङ्गपक्षे षष्ठो न्यासस्तावत् वामहस्ततलेन दक्षिणहस्ततले दक्षिणहस्ततलेन वामहस्ततले च न्यसेत्।
एवं करपृष्ठयोश्च॥

It must, however, be remembered that even for the ritual placement on the parts of the body (anga-nyāsa), fingers of the hand are made use of. According to *Krama-dīpikā,* the mudrās (like astra-mudrā and netra-mudrā) are assumed by the fingers during this placement.

अनङ्गुष्ठा ऋजवो हस्तशाखाः भवेन्मुद्रा हृदये शीर्षके च।
अधोङ्गुष्ठा खलु मुष्टिः शिखायां करद्वन्द्वाङ्गुलयो वर्मणि स्युः॥
नाराचमुष्ट्युद्धत बाहुयुग्मका ङ्गुष्ठतर्जन्युदितो ध्वनिस्तु।
विष्वग् विभक्तः कथितोऽस्त्रमुद्रा यत्राक्षिणी तर्जनीमध्यमेऽत्र॥

The prescription involves the following details:

अङ्गुष्ठतर्जनीमध्यमायुक्तेनाङ्गुलित्रेयण हृदयम्।

(The three fingers, viz. thumb, fore-finger and middle-finger, are made to touch the heart, while the specific mantra for placement is recited)

अङ्गुष्ठतर्जनीभ्यां शिरः।

(The thumb and the forefinger touch the head)

अङ्गुष्ठेन शिखा।

(The thumb touches the tuft of hair)

उभयकरदशाङ्गुलीभिः कवचम्।

(The ten fingers of the two hands make the armour-sign)

तर्जनीमध्यमानाकात्रितयेन नेत्रम्।

(The fore-finger, the middle finger and the ring-finger together touch the eyes)

उभयकराङ्गुष्ठतर्जनीभ्यां अस्त्रमिति।

(The thumbs and fore-fingers of both the hands make the sign of weapon-missile)

The mental worship (mānasa-pūjā) with five services (pañcopacāra) is required to be done using the five fingers, each of them symbolizing a service. The tip of the thumb of each hand is first made to touch the middle digit of the little finger and the mantra "Om gandham kalpayāmi' meaning 'I am offering unguents or sandal paste' is recited. This marks the first service (gandhopacāra). Then the tip of the fore-ringer of each hand is made to touch the central area of the thumb, thus assuming the sign of a flower. The mantra recited specifies the second service, viz. offering of flowers (puṣpopacāra). The third service is the offering of incense (dhūpa), and for this the tip of the thumb of each hand is made to touch the middle digit of the fore-finger. The fourth and fifth services, viz. the offerings of light (dīpa) and food (naivedya) are suggested by the tip of the thumb touching the middle digits of middle finger and ring-finger respectively. The manipulation of the fingers in each case is known as a mudrā: gandha-mudrā, puṣpa-mudrā, dhūpa-mudrā, dīpa-

mudrā and naivedra-mudra (cf. *Krama- dīpikā).* The last service is completed by assuming 'surabhi-mudrā', and this is followed by what is known as prāṇāhuti-mudrās (to be described later):

स्पृशेत्कनिष्ठोपकनिष्ठिके द्वे
स्वाङ्गुष्ठमूर्ध्ना प्रथमेह मुद्रा।
तथापरा तर्जनिमध्यमे स्या-
दनामिकामध्यमिके च मध्या।।
अनामिका तर्जनिमध्यमा स्या-
च्छतुर्थी सकनिष्ठिकास्ता:।
स्यात्पञ्चमी तद्वदिति प्रदिष्टा
प्राणादिमुद्रा निजमन्त्रयुक्ता:।।

The manipulation of the five fingers in the above ritual represents the five primary elements (pañca-bhūta) which constitute the entire cosmos: earth-element (pṛthvī represented by unguent), ākāśa (flower), air-element (vāyu, incense), fire element (agni, light) and water element (amṛta, food-offering). The stylized formulae for the above offerings are:

ओं लं पृथिव्यात्मकं गन्धं समर्पयामि।
ओं हं आकाशात्मकं पुष्पं समर्पयामि।
ओं यं वाय्वात्मकं धूपं समर्पयामि।
ओं रं अग्न्यात्मकं दीपं समर्पयामि।
ओं वं अमृतात्मकं नैवेद्यं सर्मर्पयामि।।

In the Vaiṣṇava mode of worship, the above finger-manipulations are said to represent the five forms of Viṣṇu: Nārāyaṇa, Vāsudeva, Saṁkarśaṇa, Pradyumna and Aniruddha respectively.

The principle behind the finger-manipulations is that the attention gets crystallized when stylized hand-poses are assumed, and that absorption is thus facilitated; absorption leads to total involvement of the being which is the necessary condition in worship. We are reminded here of what Nandikeśvara, an authority on dance-gestures, has to say on the purpose of hand-poses. Where the hand-pose of the dancer is, there the gaze of the onlooker goes ('yato hastas tato dṛṣṭih'); and where the gaze is settled, mind gets involved ('yato dṛṣṭis tato manah'); where mind is involved, emotions and feelings get crystallized ('yato manas tato bhāvah'); and when this is done the aesthetic relish is accomplished ('yato bhāvas tato rasah')

It is important to note that a mudrā is not merely an arrangement of fingers or a hand-pose. It has an entire context in which it becomes relevant and meaningful. There are mudras which are meant to be assumed during different sequences of worship (āvāhanādi-mudrā): invocation, placement etc. There are mudrās which are deity-specific (devatā-mudrā). These generally assume the nature of the deity (like the 'linga-mudrā for Śiva), or the weapon that the deity carries in his hand (like the śaṁkha-mudrā for Viṣṇu, pāśa-mudrā for Gaṇeśa, parśu-mudrā for Paraśu-rāma, dhanur-bāṇa-mudrā for Śrī'-rāma, and so on). The hand-pose is made to resemble the main āyudha characteristic of the deity.

Some mudrās have specific results in view, like jñāna-mudrā for binding of the directions (digbandha), saṁhāra-mudrā for dismissal of the deity after worship (visarjana), kuṁbha-mudrā for all-protection (sarva-rakṣā), astra-mudrā for frightening away the demons (trāsinī suravidviṣām), yoni- mudrā for fulfillment of all desires (sarvābhiṣṭa-

pradāyinī), nirvāṇa-mudrā for salvation, kṣetra-pāla-mudrā for overcoming obstacles (vighna-vināśa), gālinī-mudrā for purifying water, and Kāla-karni-mudrā for pacifying opposition.

Some mudras resemble the form of the deity that is worshipped, like the hand and fingers being made to assume the mouth of a boar, in the worship of Varāha, and the lion's head in the worship of Narasiṁha. While worshipping Kṛiṣṇa as Go-pāla, the prescription is to assume the mudrā of flute-playing (veṇu-mudrā). Padma-mudrā (in the form of lotus) is suggested for the sequence of providing a seat for the deity (āsane). Manoratha-mudrā, which consists of placing cupped hands (añjali) on the heart, is said to be effective in fulfilling all that one longs for.

There is a tāntrik rule that is sometimes given: the manipulation of fingers follows the desires of the devotee ("kāmanā-bhedena anguli-bhedah'). For pleasing the deity by oblations and offerings (tarpaṇa), different rites involve different fingers. During the ritual for securing the woman one longs for, the offerings to the deity are to be made with thumb joining the ring-finger. In pacificatory rites, the offering is to be made with the thumb and middle finger. In black magic, the thumb and the fore-ringer are joined. For arresting or paralysing the movement of an enemy, the thumb is joined with the little finger while the offering to the deity is made;

अङ्गुष्ठानामिकाभ्यां तु वश्यकर्मणि तर्पयेत्।
अङ्गुष्ठमध्यमाभ्यां तर्पयेच्छान्ति कर्मणि।
तर्जन्यङ्गुष्ठयोगेन तर्पयेदभिचारिके।
कनिष्ठाङ्गुष्ठयोगेन स्तम्भने तर्पयेत् प्रिये॥

(Puraścaryārṇava, p.462)

The hand used in worship and offering also varies according to cults. The tāntrik practitioner of the right wing (dakṣiṇa-mārga) worships the deity with his right hand while he makes the offering with his left ('dakṣa-hastena pūjanam, vāma-has-tena tarpaṇam'), whereas the practitioner of the left wing (vāma-mārga) worships with his left hand but makes use of his right hand for making offerings ('vāma-hastena-pūjanam, dakṣa-has-tena tarpaṇam'). The Kaula-tāntriks, however, are free to use any hand for any sequence ('kaulikayor aicchiko vikalpah')

Dravya-mudrās are the hand-poses assumed to resemble the customary articles used in worship when the articles are not actually available ('dravyābhāve pradarśayet'). Clapping of the hands (tāla-mudrā, 'hastābhyām tāḍayet tatra') and snapping of fingers (coṭikā) are also regarded as mudrās. During fire-oblations, the hand-posture generally assumed is known as mrgī-mudrā.

There are also groups of mudrās, like the pañcopacāra mudrās (employed in the five services of worship; gandha, puṣpa, dhūpa, dīpa and naivedya), the pañca-mudrā in Bhairavī-tantra (yonī, bhūtini, bīja, daitya-dhūpini and lelihānā), the nivedanādi-mudrās (six in number, grāsa, prāṇa, apāna vyāna, udāna, and samāna, the ten mudrās usually shown during worship beginning with invocation of the deity (āvāhana, sthāpana, sannidhāpana, samnirodhini, svābhimukha or sam-mukhī-karaṇa, sakalī-karaṇa, avakuṇṭhana, amṛtī-karaṇa, surabhi and parami-karaṇa), the ten nyāsa-mudrās (mukha, kara-saṁ-puta, añjali, hṛdaya, siras, sikhā, kavaca, netra, astra and sarva-nyāsa), the ten śrī-vidyā-mudrās (saṁkṣobha, drāvaṇa, karśa, vaśya, unmāda, mahāṁkuśa, khecarī, bīja, yoni and tri-khaṇḍa) and the twenty-four gāyatrī-mudrās (sumukha,

saṁpuṭa, vitata, vistīrṇa, dvi-mukha, tri-mukha, catur-mukha, pañca-mukha, śaṇ-mukha, adho-mukha, vyāpaka, śakaṭa, yama-pāśa, grathita, sammukhonmukha, pralamba, muṣṭika, mīna kūrma, vārāhi, siṁhākrāntā, mahākrānta, mudgara and pallava).

Frequently, however, the group of six mudrās known collectively as śaṅ-mudrā is employed during different sequences of worship (āvāhanī, sthāpanī, samnidhāyinī, samrodhinī, sammukha, and prārthanī). By showing these mudrās, the devotee begs the deity to be invoked ('āvāhito bhava'), to be firmly placed on the seat for worship ('sthāpito bhava'), to come near himself (āsannihito bhava'), to be restrained in the seat of worship ('samniruddho bhava'), to turn favourably towards himself ('sam-mukho bhava') and to .bestow grace ('prasida, prasida').

1. In the āvāhanī- mudrā, the two hands are joined in supplication, and the thumb of each hand is placed at the base of the ring-finger of that hand.

हस्तौ तु प्राञ्जली कृत्वाऽनामिकामूलपर्वणोः।
अङ्गुष्ठौ निक्षिपेत्सेयं मुद्रा त्वावाहनी मता॥

2. In the sthāpanī-mudrā, the same posture of the hands is turned downward

अधोमुखी त्वियं चेत्स्यात्स्थापिनी मुद्रिका मता।

3. In the saṁnidhāyinī (also called saṁnidhāpanī)-mudrā, the two hands are joined with clenched fists but the thumbs are held upright.

उच्छ्रिताङ्गुष्ठमुष्ट्योस्तु संयोग: सन्निधायिनी॥

4. In saṁrodhinī-mudrā, the thumbs are inserted inside the clenched fists of the hands which are held together, the thumbs being in close contact with each other.

अन्तः प्रवेशिताङ्गुष्ठा सैव संरोधिनी मता।
मुष्टिद्वायस्थिताङ्गुष्ठौ सम्मुखौ तु परस्परम्॥

5. In sammukhī-mudrā, the two hands with their fingers stretched inward, are brought face to face so that the backs of the hands are seen as if continuous, and the tips of the thumbs meet.

सं श्श्लष्टावुच्छ्रितौ कुर्यात्सेयं सम्मुखमुद्रिका।
प्रसृताङ्गुलिकौ हस्तौ मिथः शिलष्टौ च सम्मितौ॥

6. The prārthanī-mudrā is similar to the above, but the hands are placed on the chest.

कुर्यात्स्वहृदये सैव मुद्रा प्रार्थनिसंज्ञिता।
सर्वासां देवतानां च षण्मुद्राः पूजने स्मृताः॥

In Vaiṣṇava worship, the prārthanā-mudrā, which is not one of the six, is assumed while requesting the deity to be present in the icon until the worship is over:

भो स्वामिन् जगतां नाथ यावत्पूजावसानकम्।
तावत्संप्रीतिभावेन बिम्बेऽस्मिन् सन्निधौ भव॥
(इति प्रार्थना मुद्रया संप्रार्थ्य)

The śaṇ-mudrās, which come after this, include avakuṇṭha-na-mudrā as the sixth. Here the two hands are turned inward (backs of hands being visible) with their fore-fingers stretched out and placed side by side while the other fingers are tucked inside. The formulae recited are:



Āvāhana-Mudrā



Sthāpana-Mudrā



Sannidhāpana-Mudrā



Sannirodhana-Mudrā



Sammukhī-Mudrā





Avaguṇṭhana-Mudrā

Namaskāra-Mudrā

ओं नमो नारायणाय। आवाहितो भव। स्थापितो
भव। सन्निहितो भव।
सन्निरुद्धो भव। सम्मुखो भव।
अवगुण्ठितो भव॥
(इति षण्मुद्राः प्रदर्श्य)

There is a variant procedure employed in the rite known as 'prāṇa-pratiṣṭhā' (infusing life into the icon):

आवाहितो भव। स्थापितो। भव। सन्निरुद्धो भव।
सुप्रसन्नो भव। अवगुण्ठितो भव। वरदो भव।
शान्तो भव। सर्वाभीष्ठ-फलप्रदो भव।
(इति प्राणप्रतिष्ठापनमुहूर्तः सुमुहूर्तो भवतु
सुमुहूर्तोऽस्तु।)

The commentary on *Tantra-rāja-tantra* (5th paṭala, verses 34-58) explains that invocation (āvāhana or āvhāna) of the formless and all-pervading spirit signifies facility for perception and transaction.

विश्वात्मिकाया ललितायाः आह्वानं नाम
परिच्छिद्यावेक्षणमिति सम्प्रदायः॥

The sequence of 'saṁnidhāpana' is in effect prayer for the deity to condescend the accept the services offered:

सन्निधापनं नामाभिमुख्येनोपचाराङ्गीकरणप्रार्थनम्॥

'Saṁnirodhana' is the sequence where the devotee begs the deity to bestow complete and intent attention to the worship presented:

संनिरोधनं नाम देवताया अनन्यचित्तत्वप्रार्थनम्॥

The sequence known as 'avaguṇṭhana' is meant to prevent unworthy persons from looking at the deity or watching the worship:

अवगुण्ठनं अयोग्यदृष्ट्याविषयत्वापादनपरम्॥

The namaskāra as a sequence involves the awareness of the distinction between the deity and the devotee.

नमस्कृतिः वन्दनीयाङ्गत्वेन
स्वात्मपृथग्भावेनाभिनयप्रदर्शनम्॥

In the Āgama texts, one hundred and eight mudras are enumerated, although not all of them are described. In actual practice, not more than about fifty are employed. In daily worship, however, about thirty of them are in vogue.

Early texts, however, provide a small list of mudrās. *Tantra-rāja-tantra* (5,32) speaks of only twenty mudrās:

मुद्रा विंशतिरुद्दिष्टास्तासां विरचनं श्रुणु।
याभिर्विरचिताभिस्तु मन्त्राः सिद्ध्यन्ति यत्नतः॥

Mṛgendrāqama (paṭala 5) mentions only fourteen mudrās (srak, makarī, śūla, padma, dhenu, manoratha, namaskāra, āvāhana, sthāpani, nirodhinī, parighā, akarṣinī, ghaṭa and tala), and says,

एता मुद्रा मानसेज्योपहारे सान्निध्यार्थं
वाङ्ननोभ्यां विधेयाः॥

Rauravāgama (vidyāpada, 5th paṭala) has only nine mudrās described as 'guhyāh śivodbhavāh': namaskāra, dhvaja, śaśi-karṇikā, mukula, padma, āvāhanī, niṣṭhurā, kāla- kaṇṭhi and liṅga.

नमस्कारेण। वन्देत। ध्वजेन ध्यानमाचरेत्।
शशिकर्ण्या
नियुज्येत। मुकुल्या आसनाकृतिः। पद्ममुद्रया
आसनम्।
आवाहिन्या आवाहनम्। निष्ठुरया निरुध्येत
विघ्नोत्सारणमेव
कालकण्ठ्या प्रयुञ्जीत शिवपूजाप्रबोधका।
योजना लिङ्गमुद्राया शिवरूपे।

Añjali-mudrā is frequently employed. During the kalasa-pūjā sequence, the following mudrās are employed for consecrating the water for worship:

1. tārkṣya-mudrā for nirviṣī-karaṇa (removing poison),
2. dhenu-mudrā for amṛtī-karaṇa (nectarine transformation),
3. śaṁkha-mudrā for pavitrī-karaṇa (purification),
4. cakra-mudrā for saṁrakṣaṇa (protection), and
5. gadā-mudrā for digbandhana (securing divine presence)

In the pañcna-pātra sequence, water is placed in five vessels, kept in different directions: arghya-pātra (ceremonial water for receiving) in the north-western direction, pādya-pātra (water for the feet) in the south-western direction, ācamana-pātra (water for purificatory sipping) in the north-eastern direction, snānīya-pātra (water for bath) in the south- eastern direction, and the madhu-parka-pātra (honey for honouring the guest) in the center. Deities are invoked in them, with characteristic mudrās.

1. arghya-pātra (Lakṣmī): dāna-mudrā
2. pādya-pātra (Sarasvati): añjali-mudrā
3. ācamanīya-pātra (Rati): go-karṇa- mudrā
4. snānīya-pātra (Varuṇa): śānti- mudrā
5. madhu-parka-patra (Pitāmaha): sūkarī- mudrā

The punar-ācamanīya (water for sipping after the sequence) is also kept in the center along with madhu-parka-pātra, and water is offered with sānti- mudrā.

The consecration of the pañcāmṛta-articles (curds, ghee, honey, sugar and milk) is done by presenting dhenu-mudrā. The mudrās assumed in pañcopacāra-pūja have already been mentioned, as also the six mudrās (śaṇ-mudrā) during the sequence of securing the presence of the deity. The prayer, after this, is done, assuming the prārthanā-mudrā. Then the nivedanādi- mudras (prāṇāhuti-mudrās), already mentioned, are shown while food-offerings are made. Finally, when the worship is over, the presence of the deity is dismissed (visarjana), with the āvāhanādi- mudrās (the śaṇ-mudrā) in the reverse order (vyutkrama).

Most of the mudrās used in worship answer to the saṁyuta-hasta division (combination of two hands) made by Bharata-muni. It may be recalled that Bharata's *Nātya-śāstra* enumerates twenty-four asaṁyuta-hastas (isolate hand-gestures) and thirteen samyuta-hastas (gestures in both hands together). The four-fold classification of the hand-gestures made by Bharata is also relevant in worship: 1. āveṣṭita (fingers turned towards the chest); 2. udveṣṭita (fingers turned outward); 3. abhyan-tarāveṣṭita (fingers pressing on the palm), and 4. parivartita (other manipulations of the fingers). The

manipulation of the fingers could be upward-oriented (uttāna), downward-oriented (adhomukha), or sideward (pārśva-gati).

Nandikeśvara's enumeration of the different actions involved in the finger-manipulation of the hand-gestures bears a partial relevance to the mudrās in worship. The fingers (excluding the thumb) may be held stright and stretched out (prasārana), or they may be turned and folded inward (kuñcita); they may be bent down (apaveṣṭita), or inclined backward (prerita): one or more fingers may be shaken (recita). The fingers when manipulated may suggest an action, an article of worship, a weapon, a bird, or an animal which is not actually present (saṅketa), or refer to an article available at hand (cihna)

The fingers in the mudrās suggest a variety of actions and feelings; pulling up (utkarśaṇa), drawing out (vyākarśaṇa), dragging (vikarśaṇia), acceptance (parigraha), rejection (visarga), invitation (āhvāna), joining (saṁśleśa), cutting asunder (cedana), frightening or warning (tarjana), contraction (moṭana), expansion (sphoṭana), protection (rakṣaṇa), release (mokṣaṇa), slapping (tādaṇa). Mudrās differ according to the purposes for which they are employed (uddeśa): añjali-mudrā (supplication) for instance differs very much from astra-mudrā (driving away); āvāhana-mudrā (invocation) from gadā- mudrā (digbandha); and grāsa-mudrā (food- offering) from Kālakarṇimudrā (pacifying opposition).

Chapter Three

DEITY-SPECIFIC MUDRĀS

There is in Bharata-nāṭyam a convention of considerable antiquity of representing some of the gods and goddesses of our pantheon in mudrās. The mudrās are drawn from Tantra and iconographic texts of Āgama. We have references in Tāntrik sādhanā texts and Āgama manuals about how a deity is to be visualized (murti) in the mantra and maṇḍala. It is well-known that the worship as crystallized in Āgama rests on four props (catuṣpāt): mūrti, mantra, maṇḍala and mudrā. Bharata-nātya has drawn heavily from this background and has stylized the characteristic mudrā- hastās that the dancer has employ to signify the presence and play of deity.

Bharata's *Naṭyā-śāstra* prescribes a preliminary sequence for a stage-show. Known as 'pūrva-raṅga', it consists mainly of propitiating the gods and goddesses, and invoke their blessings for a successful performance. Viśva-karmā, the celestial artisan, was regarded as the first architect of the theatre; and the guardians of direction (loka-pālas) were appointed to protect the theatre, the actor-dancers and the audience. The solar divinity, Mitra, was the presiding deity of the green-room (nepathya); Varuṇa presided over the upper realms

of the theatre; and Agni was in charge of the theatre itself. The musical instruments were guarded by Megha; the platform was protected by Brahmā, the chief actor-dancer (nāyaka) by Indra, the female counterpart of the chief actor-dancer (nāyakī) by Sarasvatī, and the other participants of the dance-drama by Śiva and so on. These were the 'raṅga'-devatās', who had to be worshipped prior to the actual show.

Nandikeśvara's *Abhinaya-darpana* contains sections on the mudrās specific to the nine stellar divinities (graha) and to the gods and goddesses (deva). The mudrās give here and adopted by the latter Bharata-nāṭyam dancers, follow the weapons (āyudha) mentioned in the iconographic accounts (found in the āgama texts and in the puranās), the functions and characters illustrated in myths and legends pertaining to these divinities. The dancer impersonating the deity will assume with his two hands the specific mudrās. The table below shows the deitied and their mudrās.

	Left hand	**Right hand**
Brahmā	caturaśra	patāka
Viṣṇu	tri-patākā	tri-patākā (in sama-sūtra)
Śiva	caturaśra	tri-śūla
Śiva-liṅga	śikhara on left palm	
Sarasvatī	ardha-candra	sūcī
Lakṣmī	varada	kapittha (bāhu-mūla)

Pārvati	varada (ardha-candra downward)	abhaya (ardhacandra upward)
Gaṇeśa	kapittha (facing each other)	kapittha
Ṣaṇmukha	triśūla	śikhara (pārśvastha)

Dikpāla-hastas

1. Indra	triptāka	tri-patākā
2. Agni	lāṅgūla	tri-patākā
3. Varuṇa	śikhara	patākā
4. Yama	pāśa	sūci
5. Vāyu	ardha-patakā	arāḷa
6. Kubera	padma	mukula (or gadā)
7. Nirṛti-	khaṭvāṅga-hasta followed by śakaṭa-hasta	
8. Īśāna	(same as Śiva)	

Nava-graha-hastas

1. Sūrya-	ala-padma	kapittha
2. Candra -	ala-padma	patākā
3. Aṅgāraka -	sūcī	muṣṭi
4. Budha -	muṣṭi (tiryak)	patākā
5. Bṛhaspati	śikhara (moved as if showing the sacred chord)	śikhara
6. Śukra -	muṣṭi (ūrdhva)	muṣṭi (adho)
7. Śani -	śikhara	tri-śūla
8. Rāhu -	sarpa-śīrśa	patāka
9. Ketu	sūcī	ardha-patākā

Daśāvatāra-hastas

1. Matsya -	mina-mudrā, followed by tri- patākā at the shoulder	
2. Kūrma -	kūrma-mudrā, followed by tri- patākā at the shoulder	
3. Varāha- loins.	varāha-mudrā, hands held at the	
4. Narasiṁha-	siṁha-mukha (left);	tri-patāka (right)
5. Vāmana -	musṭi (upward) (left)	musṭi (downward) (right)
6. Paraśurāma	left hand placed on the loins,	and ardha-patākā (right)
7. Śrī-rāma	śikhara	kaṭakā-mukha
8. Kriṣṇa -	mṛga-śīrśa (facing each other)	mṛga-śīrśa
9. Bala-rāma	musṭi	patakā
10. Kalki-	tri-patakā	patakā
Manmatha-	śikhara	kaṭakā-mukha

Out of the 108 mudrās, traditionally listed, about fifty- five are employed to represent gods and goddesses and for customary worship, while others are assumed while fetching the articles for worship, and for symbolizing rites and acts in different sequences.

अष्टोत्तरशतं मुद्रा ब्रह्मणा याः प्रकीर्तिताः।
तासां तु पञ्चपञ्चशदेताः ग्राह्यास्तु पूजने॥
शेषास्तु या स्त्रिपञ्चाशन्मुद्रास्ताः समयेषु च।

द्रव्यानयन सङ्केत नटनादिषु ताः स्मृताः॥
देवानां चिन्तनें योगे ध्याने जप्ये विसर्जने।
आद्यास्तु पञ्चपञ्चाशन्मुद्रा भैरव कीर्तिताः॥

The former group of mudrās (deity-specific ones) are meant to visualize the gods and goddesses (cintana), to enter into communion with them (yoga), to contemplate upon them (dhyāna) and to facilitate 'the repeated recitation of the appropriate mantras (japa). The mudrās that are commonly employed for all gods and goddesses are samputa and añjali.

The former (palms joined and cupped with all the fingers and the thumbs of the two hands in close contact) is prescribed for visualization, communion and contemplation.

संयोज्य द्वौ तलौ सर्वाण्यङ्गुष्ठाग्राणि हस्तयोः।
संयोज्य पार्श्वतोऽङ्गुष्ठौ सम्पुटः प्रोच्यते सुरैः॥
सर्वेषमपि देवानां सम्पुटः शस्यते सदा।
ध्यान चिन्तन योगादौ सम्पुटः शस्यते सदा॥

The latter (añjali) is a variant of the former, where the palms are joined and made to look like a bowl:

निकुब्जयुगलं पाण्योः संयोज्यार्धेन एव च
मध्यशून्यः पुटाकारः प्राञ्जलिः परिकीर्तितः॥

When either the sampuṭa-mudrā or the añjali-mudrā is made to rest on the head, it is called 'vandanī-mudrā'. When the same mudrā abides near the ear, it becomes mahā-mudrā.

सम्पुटं प्राञ्जलिं वापि यदि शीर्षे नियोजयेत्।
वन्दनीया समाख्याता मुद्रा देवमुद्रावहा।।
सैव चेच्छ्रवणासक्तामहामुद्रा प्रकीर्तिता।।

There are also other mudrās which are favourable to elicit the presence and grace of any god or goddess, like sammohana-mudrā, dhenu-mudrā, kūrma-mudrā, and yoga-mudrā.

(१) अङ्गुष्ठे द्वे तु निःक्षिप्य करयोरुभयोस्तले।
अग्रेण योजयेत् पश्चात् कनिष्ठायुगलं ततः।।
उभयोर्हस्तयोश्चान्यास्तर्जन्याद्याश्च योजयेत्।
अग्राग्रैस्तु पृथकृत्य दर्शयेत्तत्कनिष्ठिकाम्।।
मुद्रा सम्मोहनं नाम कामदुर्गरतिप्रिया।
सर्वेषामपि देवानां मोहनं प्रीतिदं स्मृतम्।।

(२) दक्षिणामध्यमाग्रेषु सव्यहस्तस्य तर्जनीम्।
योजयेत्सव्यमध्यां तु तर्जन्या दक्षिणेन वै।।
तदा दक्षानामिकया वामहस्तकनिष्ठिकाम्।
अनामिकां तु वामस्य दक्षिणस्य कनिष्ठया।।
योजयेद् भक्तिमान् संयक् दक्षिणावर्तनेन तु।
धेनुमुद्रा समाख्याता सर्वदेवस्य तुष्टिदा।।

(३) वामहस्तस् तर्जन्यां दक्षिणस्य कनिष्ठया।
तथा दक्षिणतर्जन्यां वामाङ्गुष्ठेन योजयेत्।
उन्नतं दक्षिणाङ्गुष्ठं वामस्य मध्यमादिकाः।
अङ्गुलीर्योजयेत् पृष्ठे दक्षिणस्य करस्य च।।
वामस्य पितृतीर्थेन मध्यमानामिके तथा।
अधोमुखे च ते कुर्यात् दक्षिणस्य करस्य च।।

कूर्मपृष्ठसमं कुर्याद्दक्षपणिं च सर्वतः।
कूर्ममुद्रेयमाख्याता देवताध्यानकर्मणि॥

(४) पादौ तलाभ्यां संयोज्य तदङ्गुष्ठद्वयं ततः।
ऊर्ध्वं संयोज्येन्नाभौ तस्योपरि तथाञ्जलिः।
योगमुद्रा समाख्याता योगिनां तत्त्वदायिनी॥
सर्वेषामपि देवानां पूजने चिन्तने तथा।
योगमुद्रा समाख्याता तुष्टिप्रीतिकरी सदा॥

As mentioned earlier, there are several mudrās used in worship for different deities, Śiva, Viṣṇu, Śakti and Gaṇeśa in their various incarnatory or sportive forms. There are also mudrās for minor divinities like the guardians of directions (loka-pāla), the protector of the sacred site (kṣetra-pāla) and the masters of tradition (guru). The following descriptions of mudrās have been taken from *Tantra- sāra* (mudrā-prakaraṇia):

1. VIGHNA-RĀJA MUDRĀ

सव्यहस्ताङ्गुली सव्यकर्णे न्यस्य तथेतरत्।
प्रसरेद्विघ्नराजस्य मुद्रा विघ्नविनाशिनी॥

The fingers of the left hand are stretched and placed on the left ear, and the fingers of the right hand likewise placed on the right ear. This mudrā is assumed for eliminating all obstacles to the undertaking.

2. GURU-SAPTAKA-MUDRĀ

द्धौ हस्तौ सम्पुटीकृत्य सम्मुखौ सम्प्रसारितौ।

विनियोज्यौ ललाटाग्रे शिरसावनतेन च।
गुर्वादि सप्तकस्यैषा मुद्रा ज्ञानप्रदायिनी॥

The two hands are cupped and made to face each other; they are joined on the top of the forehead, with head bent. This is the mudrā of obeisance to the lineage of seven masters.

3. GURU-PĀDUKA-MUDRĀ

संयोज्य द्वे मृगीमुद्रे चाङ्गुष्ठौ शिरसि न्यसेत्।
कनिष्ठावपि संयोज्य मुद्रैषा गुरुपादुका॥

The two hands assume, each of them, the mṛgī-mudrā, with the little fingers joined; then the hands are brought on top of the head, the thumbs touching the head. This mudrā represents the sacred feet (or sandals) of the immediate master

4. LOKA-PĀLA-MUDRĀ

पाणिमूले सुसंलग्ने शाखाः सर्वाः प्रसारिताः।
लोकेशानामियं मुद्रा तेषामर्चासु दर्शयेत्॥

The two palms are joined at the base and the fingers are spread out. This mudrā signifies the beneficent presence of the ten guardians of directions (the four cardinal directions, the four intermediary directions, above and below)

5. KṢETRA-PĀLA-MUDRĀ

ग्रस्तमङ्गुलिसंघातं कृत्वा हस्तयुगेन तु।

बलात् सम्पीडयेत्कुर्वन्नङ्गुष्ठद्वितयोच्छ्रितम्।
क्षेत्रपालस्य मुद्रेयं सर्वविघ्नविनाशिनी॥

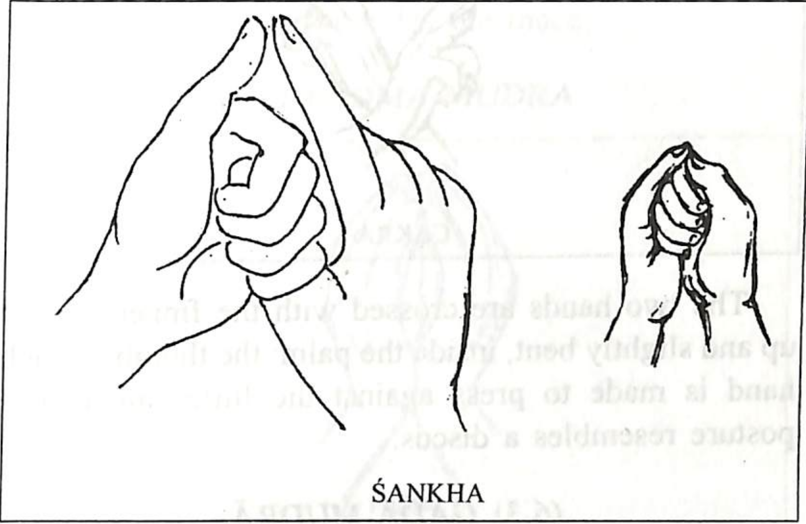
The fingers of the two hands are interlinked and pressed hard, keeping the two thumbs upright. This mudrā of the khestra-pāla is mant to destroy all obstructions.

6. VIṢṆU-MUDRĀS

There are nineteen mudrās which are prescribed to be employed while worshipping Viṣṇu. They represent the several aspects of Viṣṇu : weapons (conch, discus, mace, lotus), decorations (śrī-vatsa, kaustubha and vana-mālā), functions (jñāna, bilva and jagan-mohana), vehicle (Garuḍa), offspring (Kāma), incarnatory forms (Narasiṁha, Varāha, Hayagrīva), and unique details of the two major forms Kriṣṇa (flute) and Rāma (bow and arrow for Dāśarathi Rāma and axe for Bhārgava-rāma).

एकोनविंशतिर्मुद्रा विष्णोरुक्तामनीषिभिः।
शंखचक्रगदापद्मवेणुश्रीवत्सकौस्तुभाः॥
वनमाला तथा ज्ञानमुद्रा बिल्वाह्वया तथा।
गरुडाख्या परा मुद्रा विष्णोः सन्तोषवर्धिनी॥
नारसिंही च वाराही हायग्रीवी धनुस्तथा।
बाणमुद्रा ततः परशुर्जगन्मोहनिका परा॥
काममुद्रा परा ख्याता ....।

(6.1) ŚAṀKHA-MUDRĀ



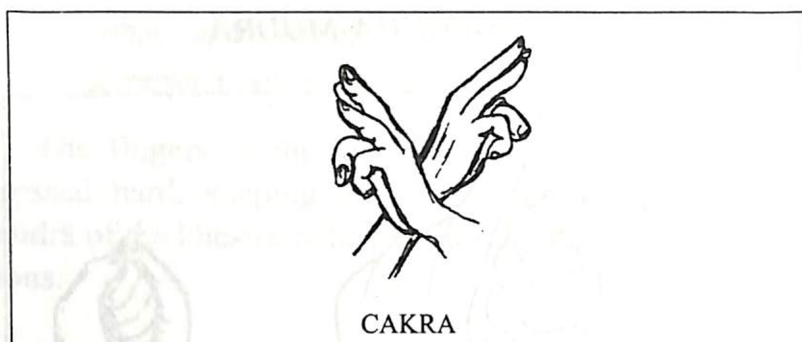
ŚANKHA

वामङ्गुष्ठं तु संगृह्य दक्षिणेन तु मुष्टिना।
कृत्वोत्तानं ततो मुष्टि अङ्गुष्टं तु प्रसारयेत्॥
वामाङ्गुल्यस्तथाश्लिष्टाः संयुक्ताः स्युः प्रसारिताः।
दक्षिणाङ्गुष्ठसंस्पृष्टा ज्ञेयैषा शंखमुद्रिका॥

The- left thumb is caught within the right fist (with the four fingers encircling it), the right thumb is held upright, and the four fingers of the left hand are spread upward to cover the back of the right hand. The mudrā resembles a conch.

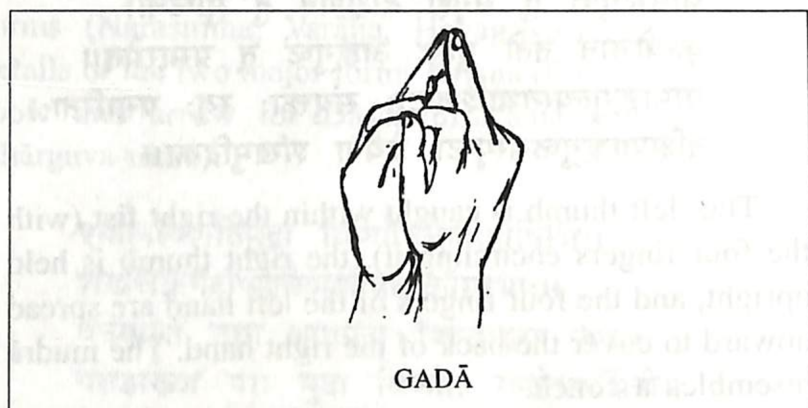
(6.2) CAKRA-MUDRĀ

हस्तौ च सम्मुखी कृत्वा संनतप्रोत्थिताङ्गुली।
तलान्तर्मिलिताङ्गुष्ठौ सुभुग्नौ सुप्रासारितौ।
कनिष्ठाङ्गुष्ठकौ लग्नौ मुद्रैषा चक्रसंज्ञिता॥


CAKRA

The two hands are crossed with the fingers raised up and slightly bent, inside the palm; the thumb of each hand is made to press against the little finger. The posture resembles a discus.

(6.3) GADĀ-MUDRĀ

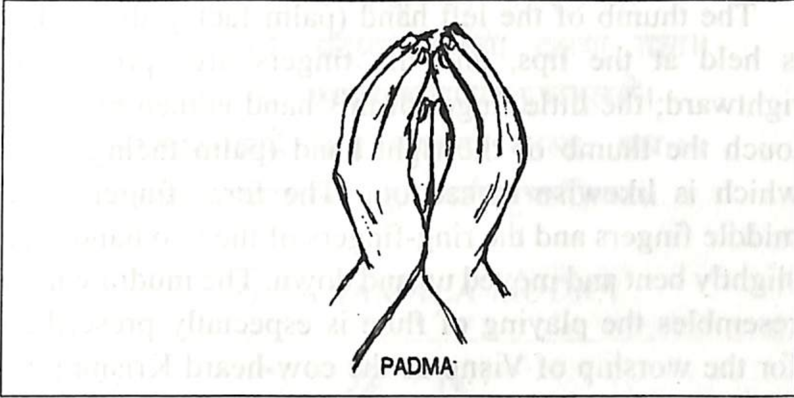

GADĀ

अन्योन्याभिमुखौ हस्तौ कृत्वा तु ग्रथिताङ्गुली।
अङ्गुल्यौ मध्यमे भूयः सुलग्ने सुप्रसारिते।
गदा मुद्रेयमुदित विष्णोः सन्तोषवर्धिनी॥

The palms of hands face each other and clasp, with

the fingers interlocked. The middle fingers of both the hands are then raised upright and touch each other firmly. This mudrā resembles the mace.

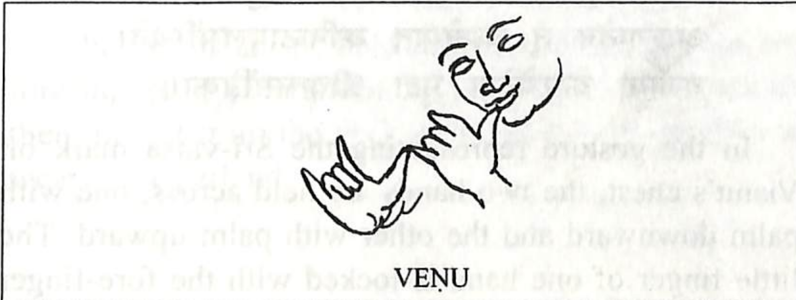
(6.4) PADMA-MUDRA


PADMA

हस्तौ तु सम्मुखौ कृत्वा संनतप्रोत्तिथताङ्गुली।
तलान्तर्मिलिताङ्गुष्ठौ कृत्वैषा पद्ममुद्रिका॥

The two hands (palms) are joined with the fingers lifted up and slightly bent, the tips touching; and the thumbs, thrust inside the palms, meet in this gesture known after lotus.

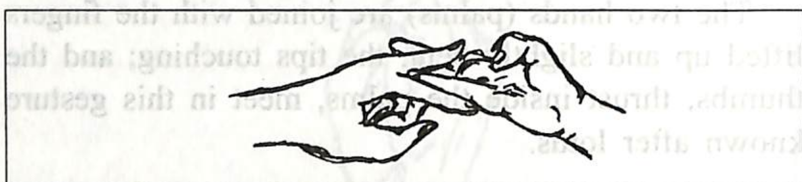
(6.5) VEṆU-MUDRĀ


VEṆU

ओष्ठे वामकराङ्गुष्ठे लग्नस्तस्य कनिष्ठिका।
दक्षिणाङ्गुष्ठसंयुक्ता तत्कनिष्ठा प्रसारिता॥
तर्जनीमध्यमानामाः किञ्चित्सङ्कुच्य चालिताः।
वेणुमुद्रा भवत्येषा सुगुप्ता प्रेयसी हरेः॥

The thumb of the left hand (palm facing the body) is held at the lips, and the fingers are spread out rightward; the little finger of this hand is then made to touch the thumb of the right hand (palm facing out), which is likewise spread out. The fore- fingers, the middle fingers and the ring-fingers of the two hands are slightly bent and moved up and down. The mudrā which resembles the playing of flute is especially prescribed for the worship of Viṣṇu as the cow-heard Kriṣṇa (śrī-gopālārcane veṇuh')

(6.6) ŚRĪ-VATSA-MUDRĀ



अन्योन्यपृष्ठकरयोर्मध्यमानामिकाङ्गुली।
अङ्गुष्ठेन तु बध्नीयात् कनिष्ठामूलसंस्थिते।
तर्जन्यौ कारयेदेषा मुद्रा श्रीवत्ससंज्ञिका॥

In the gesture representing the Śrī-vatsa mark on Viṣṇu's chest, the two hands are held across, one with palm downward and the other with palm upward. The little finger of one hand is locked with the fore-finger

of the other. The middle-finger and the ring-finger of each hand are pressed by the thumb of that hand.

(6.7) KAUSTUBHA-MUDRĀ

अनामापृष्ठसंलग्ना दक्षिणस्य कनिष्ठका।
कनिष्ठयान्यया बद्ध्वा तर्जन्या दक्षया तथा।।
वामानामां च बध्नीयाद्दक्षिणाङ्गुष्ठमूलके।
अङ्गुष्ठमध्यमे वामे संयोज्य सरलाः पराः।
चतस्त्रोऽप्यग्रसंलग्ना मुद्रा कौस्तुभसंज्ञिका।।

(6.8) VANAMĀLĀ-MUDRĀ

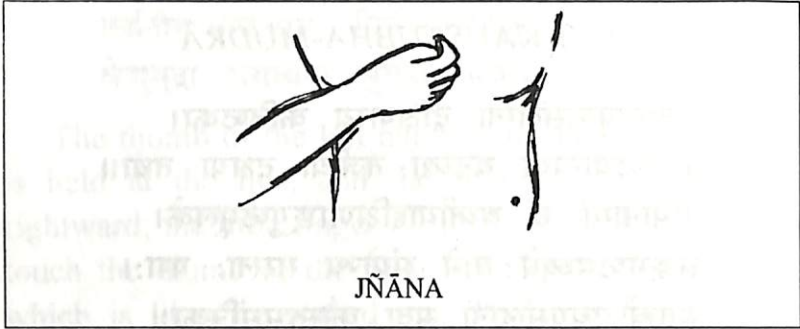


VANAMĀLĀ

स्पृशेत्कण्ठादिपादान्तं तर्जन्याङ्गुष्ठया तथा।
करद्वयेन मालावत् मुद्रेयं वनमालिका।।

The two hands are held cupped with the thumbs and forefingers of each and in close contact; the hands are then moved from the neck to the feet in the gesture of wearing a garland.

(6.9) JṄĀNA-MUDRĀ



JÑĀNA

तर्जन्यङ्गुष्ठकौ सक्तावग्रतो विन्यसेद् हृदि।
वामहस्ताम्बुजं वामजानुमूर्धनि विन्यसेत्।
ज्ञानमुद्रा भवेदेषा रामचन्द्रस्य प्रेयसी॥

The fore-finger and thumb of the right hand are brought together and held close to the chest, while the left hand rests on the left knee. This is known as jñāna-mudrā, said to be dear to Rāma.

(6.10) BILVA-MUDRĀ

अङ्गुष्ठं वाममुद्दण्डितमितरकराङ्गुष्ठकेनापि बद्ध्वा।
तस्याग्रं पीडयित्वाङ्गुलि भिरपि च ता
वामहस्ताङ्गुलीभिः॥
बद्ध्वा गाढं हृदि स्थापयतु विमलधीर्व्याहरन
मारबीजम्।
बिल्वाख्या मुद्रिकैषा स्फुटमिह गदिता गोपनीया
विधिज्ञैः॥



BILVA

This mudrā is assumed by binding the upright thumb of the left hand with the thumb of the other hand and then the upright thumb is pressed by the fingers of the right hand, and the fingers of the left hand close in upon them.

(6.11) GĀRUḌA-MUDRĀ

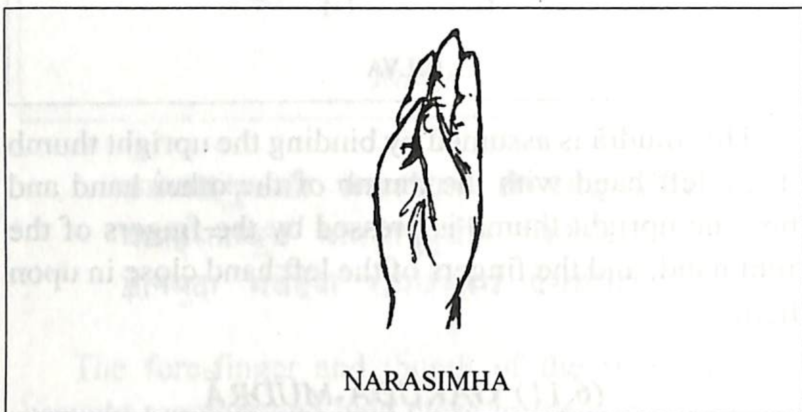


GĀRUḌA

हस्तौ तु विमुखौ कृत्वा ग्रथयित्वा कनिष्ठिके।
मिथस्तर्जनिके श्लिष्टे श्लिष्टावङ्गुष्ठकौ तथा॥
मध्यमानामिके द्वे तु द्वौ पक्षाविव चालयेत्।
एषा गरुढमुद्रा स्याद्विष्णोः सन्तोषवर्धिनी॥

In this mudrā, the backs of the two hands are joined, the two little fingers are interlocked and so are the two fore- fingers. The remaining two fingers (the middle and the ring- fingers) of each hand are moved like the fluttering wings of a bird.

(6.12) NARASIṀHA-MUDRĀ



NARASIṀHA

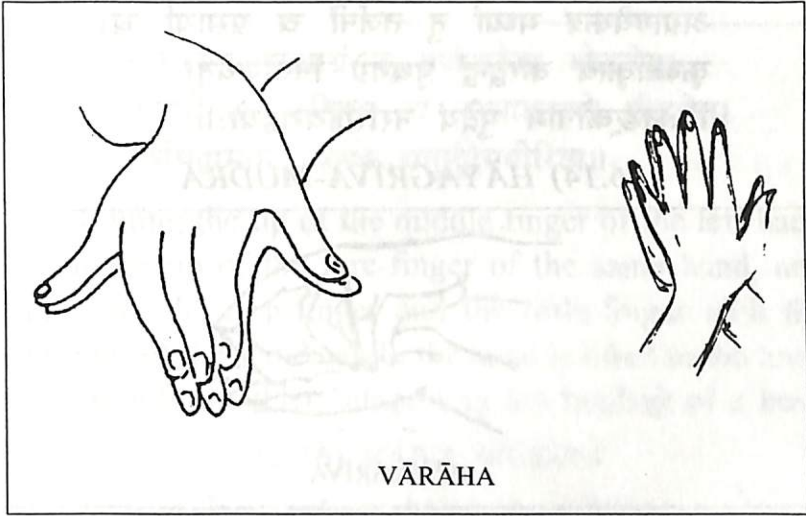
जानुमध्ये करौ कृत्वा चिबुकोष्ठौ समावुभौ।
हस्तौ तु भूमिसंलग्नौ कम्पमानः पुनः पुनः॥
मुखं विवृतकं कुर्याल्लेलिहानां च जिह्विकाम्।
नारसिंही भवेदेषा मुद्रा तत्पीतिवर्धिनी॥

The arms are inserted under the knees and the head is held flat, parallel to the ground; the hands are placed on the ground, and the body is swayed repeatedly; the mouth is wide open, with the tongue lolling out.

अङ्गुष्ठाभ्यां तु करयोस्तथाक्रम्य कनिष्ठिके।
अधोमुखीभिः स्वाभिर्मुद्रेयं नृहरेर्मता॥

The hands are held, palms facing the ground. The thumb and the little fingers of one hand press against the corresponding fingers of the other hand; the other fingers are suspended downward. This mudrā is especially suitable in the worship of the Narasiṁha form of Viṣṇu (nṛharer nārasiṁhikā)

(6.13) VĀRĀHA-MUDRĀ



VĀRĀHA

देवोपरि करं वामं कृत्वोत्तानमधः सुधीः।
नमयेदिति संप्रोक्ता मुद्रा वाराहसंज्ञिका॥

The left hand is held, palm downward, and the right hand in the same position is placed upon it; the thumb of hand sits on the little finger of the other, and the little finger upon the thumb.

दक्षहस्तं चोर्ध्वमुखं वामहस्तमधोमुखम्।
अङ्गुल्यग्रं तु संयुक्तं वाराहसंज्ञिका॥

The right hand (palm upward) is placed on the left hand (palm downward); the ends of the fingers are joined.

These are two alternative mudrās.

This 'mudrā' is suitable in the Boar-form of Viṣṇu ('varāhasya ca pūjāyām vārāhākhyam prayojayet'). There is a mudrā known as nissanka-mudrā which is regarded as suitable to both Narasimha and Varāha:

कनिष्ठानामिकाङ्गुष्ठाङ्गुलीनां योजयेद् बुधः।
अग्राण्येकत्र मध्यां तु तर्जनीं च प्रसार्या च।
कृब्जीकृत्य करद्वन्द्वं पृथगग्रे नियोजयेत्।
निःशङ्कोनाम मुद्रेयं नरसिंहवराहयोः॥

(6.14) *HĀYAGRĪVA-MUDRĀ*



HĀYAGRĪVA

वामहस्ततले दक्षा अङ्गुलीस्तास्तवधोमुखीः।
संरोप्य मध्यमां तासामुन्नम्याधो विकुञ्चयेत्।
हयग्रीवप्रिया मुद्रा तन्मूर्तेरनुकारिणी॥

Upon the left palm is placed the fingers of the right hand, so that the two middle fingers meet; the three other fingers of the hand above are held in close contact with the thumb of that hand.

This mudrā is recommended while worshipping the horse-headed form of Viṣṇu ('hayagrīvārcane caiva hāyagrīvīm pradarśayet')

(6.15) DHANUR-MUDRĀ



DHANUS

वामस्य मध्यमाग्रं तु तर्जन्यग्रेण योजयेत्।
अनामिकां कनिष्ठां च तस्याङ्गुष्ठे पीडयेत्।
दर्शयेद्वामके स्कन्धे धनुर्मुद्रेयमीरिता॥

Joining the tip of the middle finger of the left hand with the tip of the fore-finger of the same hand, and pressing the ring-finger and the little-finger with the thumb (of the same hand), the hand is lifted to the level of the left shoulder, suggesting the holding of a bow.

(6.16) BĀṆA-MUDRĀ

दत्तमुष्टेस्तु तर्जन्या दीर्घैषा बाणमुद्रिका॥



BĀṆA

When the fingers of the hand are cliched in the fist with only the fore-finger stretched out and held straight, resembling an arrow, it is bāṇa-mudrā. According to *Jñānārṇava,* the two mudrās (dhanus and bāṇa) are to be assumed as if a bow and an arrow are held in the hand.

यथा हस्तगतं चापं तथा हस्तं कुरु प्रिये।
चापमुद्रेयमाख्याता वामहस्ते व्यवस्थिता॥
यथा हस्तगता बाणाः तथा हस्तं कुरु प्रिये।
बाणमुद्रेयमाख्याता रिपुवर्गनिकृन्तिनी॥

The two mudrās (dhanur- and bāṇa-) are suitable in worship Rāma form of Viṣṇu ('rāmārcane' dhanurbāṇe').

(6.17) PARAŚU-MUDRĀ

तले तलं करयोस्तिर्यक् संयोज्य चाङ्गुलीः।
संहताः प्रसृताः कुर्यात्परशुसंज्ञिका॥



PARAŚU

The palms of the hands, one held upward and the other across, are locked by two fingers (fore-finger and middle finger) and the thumb of the hand below is held aloft. This resembles a battle- axe.

This mudrā is suitable for the worship of Viṣnu in his Bhār-gava form ('paraśus tathārcane paraśu- rāmasya vijñeyā')

(6.18) TRAILOKYA-MOHANA-MUDRĀ



TRAILOKYA-MOHANA

उच्छ्रिताङ्गुष्ठमुष्टी द्वे मुद्रा त्रैलोक्यमोहिनी॥

The fingers of the two hands are clenched, while the thumbs are held upright. This is the mudrā for charming the three realms.

This mudrā is recommended to be employed while meditating upon Vāsudeva ("jagan-mohana-samjñikā vasudevāhvayā dhyāne')

(6.19) KĀMA-MUDRĀ



KĀMA

हस्तौ तु सम्पुटौ कृत्वा प्रसृताङ्गुलिकौ तथा।
तर्जन्यौ मध्यमापृष्ठे अङ्गुष्ठौ मध्यमाश्रितौ।
काममुद्रेयमुदिता सर्वदेवप्रियङ्करी॥

The palms of the hands are joined with the fingers held upright; and the fore-fingers are held behind the middle-fingers, which are pressed by the thumbs. This is known as Kāma-mudrā, dear to all gods.

7. ŚIVA-MUDRĀS

The mudrās prescribed to be employed in the worship of Śiva are ten in number, and all of them, with the exception of 'liṅga' and 'yoni', represent the weapons carried in the hands of Śiva in his various sportive forms (trident, rosary, black antelope, khaṭvāṅga, skull-cup and hand-drum). The two other mudrās are the gestures of boon-bestowal and protection.

.... शिवस्य दशमुद्रिकाः॥
लिङ्गयोनि त्रिशूलाख्या मालेष्टाभीमृगाह्वयाः।
खट्वाङ्ग च कपालाख्या डमरुः शिवतोषदाः॥

(7.1) LIṆGA-MUDRĀ



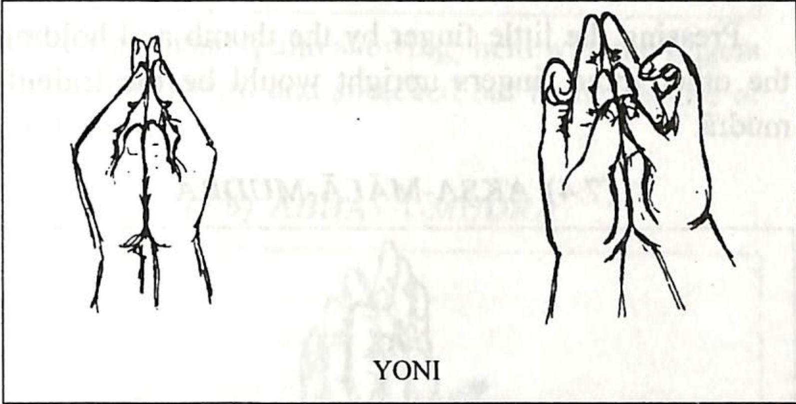
LIṄGA

उच्छ्रितं दक्षिणाङ्गुष्ठं वामाङ्गुष्ठेन वेष्टयेत्।
वामाङ्गुलीर्दक्षिणाभिरङ्गुलीभिश्च बन्धयेत्।
लिङ्गमुद्रेयमाख्याता शिवसान्निध्यकारिणी॥

The thumb of the right hand is raised (held upright), and is encircled by the thumb of the left hand. Then the fingers of the left hand close upon those of the right hand. This takes the form of a liṅga.

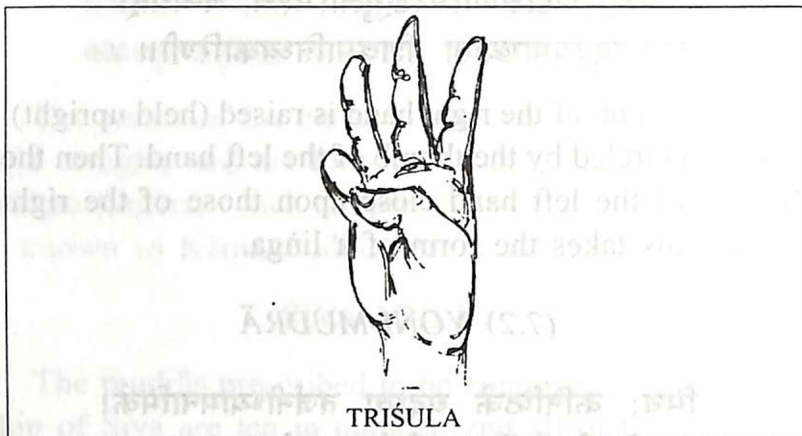
(7.2) YONI-MUDRĀ

मिथः कनिष्ठिके बद्ध्वा तर्जनीभ्यामनामिके।
अनामिकोर्ध्वसंश्लिष्टदीर्घमध्यमयोरधः।
अङ्गुष्ठाग्रद्वयं न्यसेद्योनिमुद्रेयमीरिता॥


YONI

The palms are joined, with the little fingers touching each other and the fore-fingers touching the ring-fingers brought together; the middle-fingers rise above, and the thumbs are tucked in. In a variant mudrā, the fore-fingers are bent at the first joint and the thumbs come together.

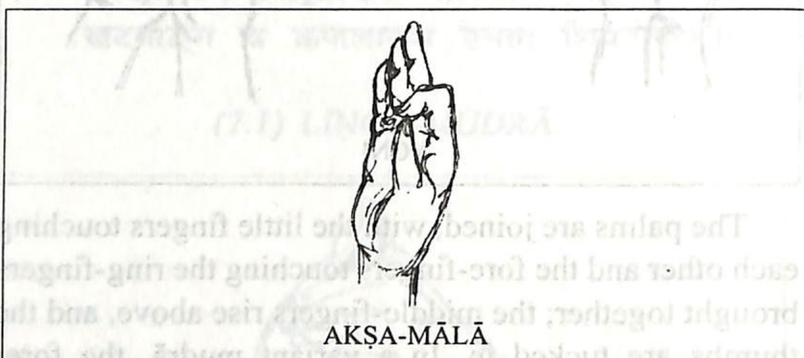
(7.3) TRIŚŪLA-MUDRA


TRIŚŪLA

अङ्गुष्ठेन कनिष्ठां तु बद्ध्वा शिष्टाङ्गुलीत्रयम्।
प्रसारयेत्त्रिशूलाख्या मुद्रैषा परिकीर्तिता।।

Pressing the little finger by the thumb and holding the other three fingers upright would be the trident-mudrā.

(7.4) AKṢA-MĀLĀ-MUDRĀ


AKṢA-MĀLĀ

अङ्गुष्ठतर्जन्यग्रेषु ग्रथयित्वाऽङ्गुलित्रयम्।
प्रसारयेदक्षमाला मुद्रेयं परिकीर्तिता।।

The gesture of telling the beads on a rosary is assumed by the thumb and the fore-finger brought together, with the other three fingers stretched out.

(7.5) VARA-MUDRĀ

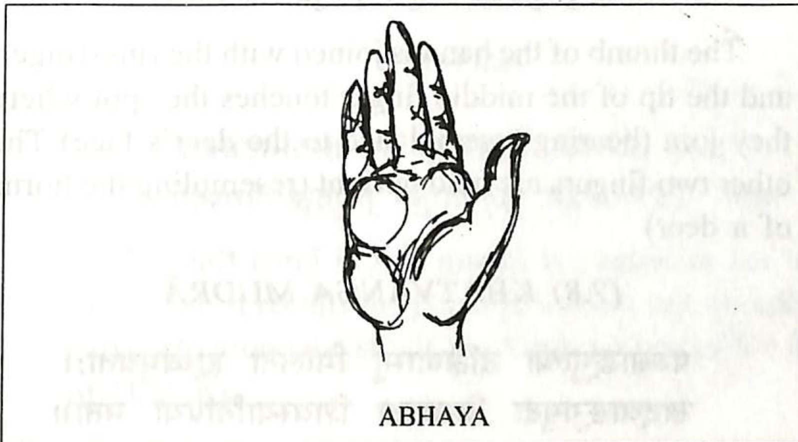
अधःस्थितो दक्षहस्तः प्रसृतो वरमुद्रिका॥



VARA

The right hand (palm showing) held with the fingers pointing downward and stretched out is the gesture of boon-bestowal.

(7.6) ABHAYA-MUDRĀ

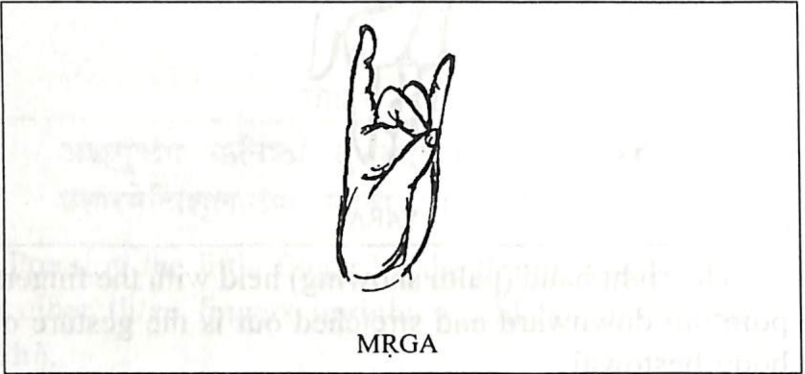


ABHAYA

ऊर्ध्वीकृतो वामहस्तः प्रसृतोऽभयमुद्रिका॥

The left hand (palm showing) held with the fingers pointing upward and stretched out is the gesture of protection. In iconography, however, it is usual for the right hand to assume the gesture of protection and for the left the gesture of boon-bestowal.

(7.7) MṚGA-MUDRĀ



MṚGA

मिलितानामिकाङ्गुष्ठं मध्यमाग्रे नियोजयेत्।
शिष्टाङ्गुल्युच्छ्रिते कुर्यान्मृगमुद्रेयमीरिता॥

The thumb of the hand is joined with the ring-finger, and the tip of the middle finger touches the spot where they join (bearing resemblance to the deer's face) The other two fingers are held upright (resembling the horns of a deer)

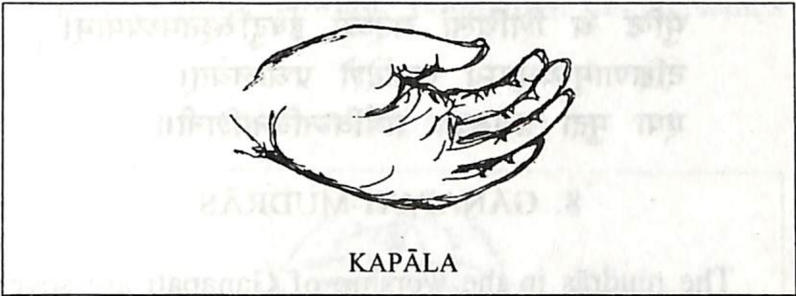
(7.8) KHAṬVĀṄGA-MUDRĀ

पञ्चाङ्गुल्यो दक्षिणास्तु मिलिता ह्यूर्ध्वमुन्नताः।
खट्वाङ्गमुद्रा विख्याता शिवस्यातिप्रिया मता॥


KHAṬVAṄGA

The fingers and the thumb of the right hand are all joined at their tips, and held upright. This mudrā signifies the magical weapon known as khaṭvāṅga, carried by Śiva.

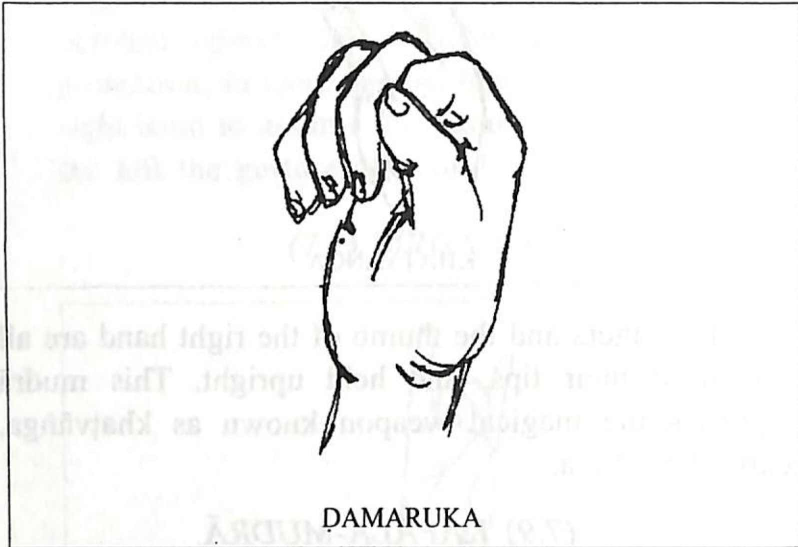
(7.9) KAPĀLA-MUDRĀ


KAPĀLA

पात्रवद्वामहस्तं तु कृत्वाङ्गे वामके तथा।
निधायोच्छ्रितवत् कुर्यान्मुद्रा कापालिकी मता॥

The left hand in this mudrā is cupped in the shape of a bowl. It recalls the Brahmā's skull-cup, which Śiva carries to atone the sin of plucking out one of the heads of Brahmā.

(7.10) ḌAMARU-MUDRĀ



ḌAMARUKA

मुष्टिं च शिथिलां बद्ध्वा ईषदुच्छ्रितमध्यमाम्।
दक्षिणामूर्ध्वमुन्नम्य कर्णदेशे प्रचालयेत्।
एषा मुद्रा डमरुका सर्वविघ्नविनाशिनी॥

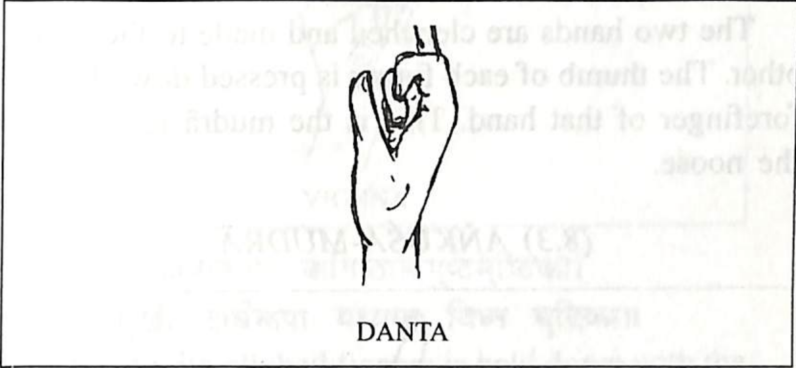
8. GAṆAPATI-MUDRĀS

The mudrās in the worship of Gaṇapati are seven in number; and they resemble the articles usually found in the hands of this deity (like tusk, noose, goad, battle-axe, pomegranate fruit and sweet ball).

...... सप्तमुद्रा गणेशितुः।
दन्तपाशाङ्कुशा विघ्नपरशुलड्डुकसंज्ञिताः।
बीजपूराह्वया मुद्रा विज्ञेया विघ्नपूजने॥

(8.1) DANTA-MUDRĀ

उत्तानोर्ध्वमुखी मध्या सरला बद्धमुष्टिका।
दन्तमुद्रा समाख्याता सर्वागमविशारदैः॥



DANTA

In the clenched hand, the middle finger is held straight, pointing upward, resembling an elephant's tusk.

(8.2) PĀŚA-MUDRA

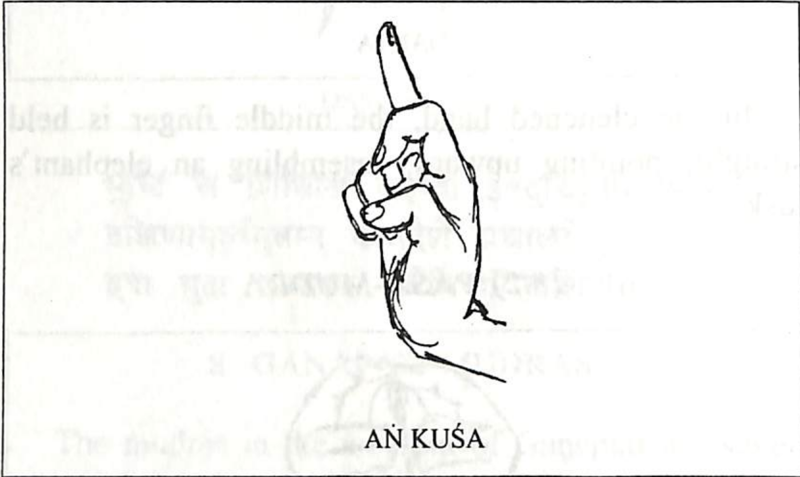


PĀŚA

वाममुष्टेस्तु तर्जन्या दक्षमुष्टेस्तु तर्जनीम्।
संयोज्याङ्गुष्ठकाग्राभ्यां तर्जन्यग्रे स्वके क्षिपेत्।
एषा पाशाह्वया मुद्रा विद्वद्भिः परिकीर्तिता।।

The two hands are clenched and made to face each other. The thumb of each finger is pressed down by the forefinger of that hand. This is the mudrā resembling the noose.

(8.3) AṄKUŚA-MUDRĀ

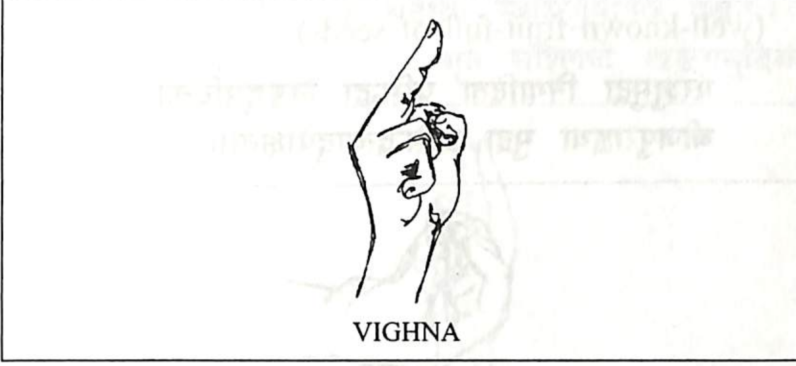


AṄ KUŚA

ऋज्वीं च मध्यमां कृत्वा तर्जनीमध्यपर्वणि।
संयोज्याकुञ्चयेत्किञ्चन्मुद्रैषाऽङ्कुशसंज्ञिका।।

The middle finger of the hand is held upright, and the forefinger is bent at the middle digit (parvan); the other two fingers and the thumb close on the palm. The mudrā resembles the elephant-goad.

(8.4) VIGHNA-MUDRĀ


VIGHNA

तर्जनीमध्यमानामा कनिष्ठाङ्गुष्टमुष्टिका।
अधोमुखी दीर्घरूपा मध्यमा विघ्न मुद्रिका॥

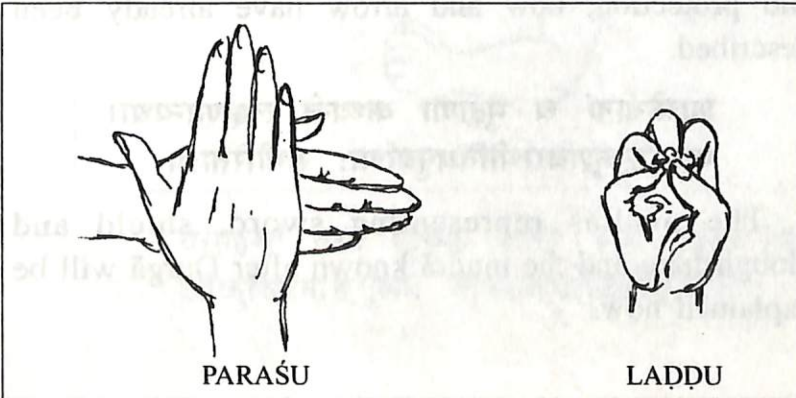
The hand with cliched fingers is held down with the middle finger stretched out, and the thumb pressing upon the other fingers. The mudrā represents the obstacle (vighna) which Gaṇeśa is sought to overcome.

(8.5) PARAŚU-MUDRĀ

(already described)

(8.6) LAḌḌU-MUDRĀ

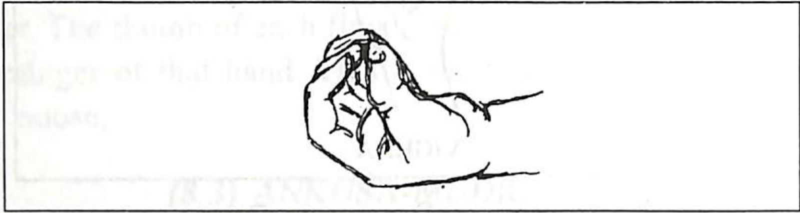
(well-known Indian delicacy of this name)


PARAŚU LAḌḌU

(8.7) BĪJAPŪRA-MUDRĀ

(well-known fruit-full of seeds)

परशुमुद्रा निगादिता प्रसिद्धा लड्डुमुद्रिका।
बीजपुराह्वया मुद्रा प्रसिद्धत्वादुपेक्षिता॥



9. ŚAKTI-MUDRĀS

The mudrās current among the Śākta groups of devotees and (viz. worshippers of Śakti in several forms like Durgā, Kālī, Lalitā, Cāmuṇḍā, Pārvati are representations of the weapons that the goddess carries in her multiple arms.

पाशाङ्कुशवराभीतिखड्गचर्मधनुः शराः।
मौसली मुद्रिका दौर्गी मुद्राः शक्तेः प्रियङ्कराः॥

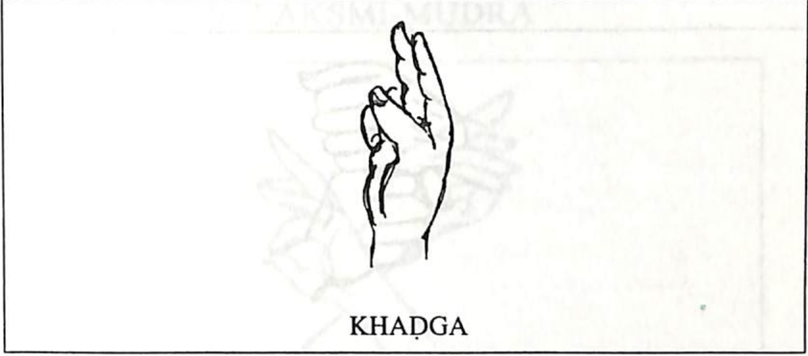
Of them, noose, goad, gestures of boon-bestowal and protection, bow and arrow have already been described.

शाक्तेयीनां च मुद्राणा कथ्यन्ते लक्षणान्यथा।
पाशाङ्कुशवराभीतिधनुर्बाणाः समीरिताः॥

The mudrās representing sword, shield and ploughshare and the mudrā known after Durgā will be explained now.

(9.1) KHAḌGA-MUDRĀ

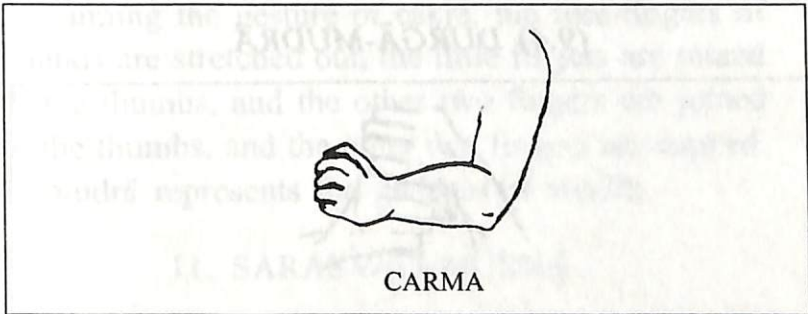
कनिष्ठानामिके बद्ध्वा स्वाङ्गुष्ठेनैव दक्षतः।
श्लिष्टाङ्गुली तु प्रसृते संश्लिष्टे खड्गमुद्रिका॥



KHAḌGA

The little finger and the ring-finger of the right hand are doubled up and pressed by the thumb. The other two fingers (the fore-finger and the middle finger) are held upright. The mudrā takes the form of a sword.

(9.2) CARMA-MUDRĀ

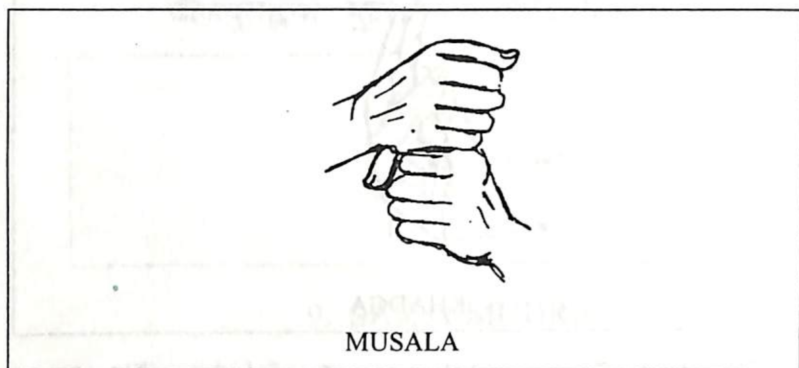


CARMA

वामहस्तं तथा तिर्यक् कृत्वा चैव प्रसार्य च।
आकुञ्चिताङ्गुलीः कुर्याच्चर्ममुद्रेयमीरिता॥

The left hand is spread out across, with the fingers slightly bent. The mudrā is said to represent a shield.

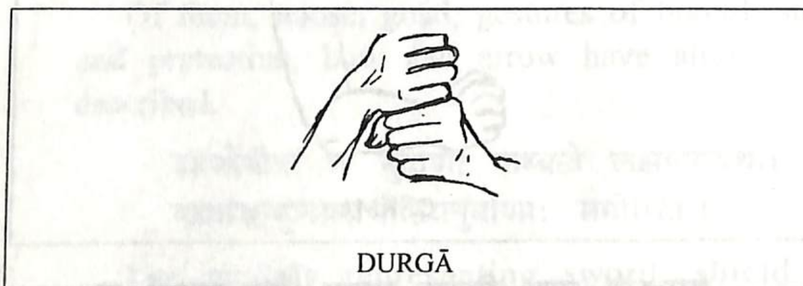
(9.3) MUSALA-MUDRĀ


MUSALA

मुष्टिं कृत्वा तु हस्ताभ्यां वामहस्तोपरि दक्षिणम्।
कुयान्मुसलमुद्रेयं सर्वविघ्नविनाशिनी॥

The fingers of the hands are clenched, and the right fist is placed upon the left. This is the mudrā of the pestle-like stick (musala).

(9.4) DURGĀ-MUDRĀ


DURGĀ

मुष्टिं कृत्वा कराभ्यां च वामहस्तोपरि दक्षिणम्।
कृत्वा शिरसि संयोज्य दुर्गामुद्रेयमीरिता॥

The fingers of the two hands are clenched, and the right fist placed upon the left, is taken up to touch the head.

10. LAKṢMĪ-MUDRĀ



LAKṢMĪ

चक्रमुद्रां तथा बद्ध्वा मध्यमे द्वे प्रसार्य च।
कनिष्ठिके तथानीय तदग्रेऽङ्गुष्ठकौ क्षिपेत्।
लक्ष्मीमुद्रा परा ह्येषा सर्वसम्पत्प्रदायिनी॥

Assuming the gesture of cakra, the fore-fingers of the hands are stretched out, the little fingers are joined with the thumbs, and the other two fingers are joined with the thumbs, and the other two fingers are cupped. This mudrā represents the goddess of wealth.

11. SARASVATĪ-MUDRĀ

The mudrās employed in the worship of Sarasvatī (Vāg-vādinī), the goddess of learning, are four in number, representing rosary (already explained), lute (vīṇā), exposition (vyākhyā) and scripture (pustaka):

.... वाग्वादिन्याश्च पूजने।
अक्षमाला तथा वीणा व्याख्यापुस्तकमुद्रिकाः॥

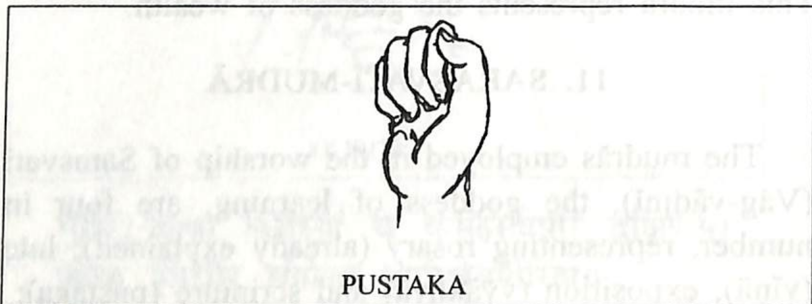
(11.1) VĪṆĀ-MUDRĀ


VINA

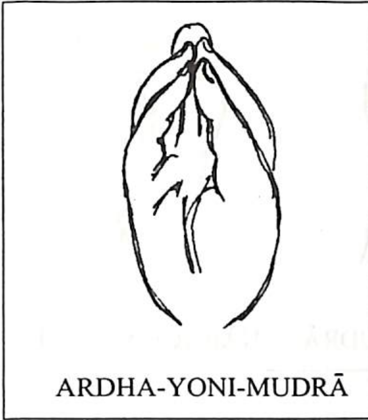
वीणावादनवद्धस्तौ कृत्वा सञ्चालयेच्छिरः॥
वीणामुद्रेयमाख्याता सरस्वत्याः प्रियङ्करी॥

The hands must be positioned as if one is playing on Vīnā, and the head must be shaken to indicate absorption in musical modes. This is vīṇā-mudrā.

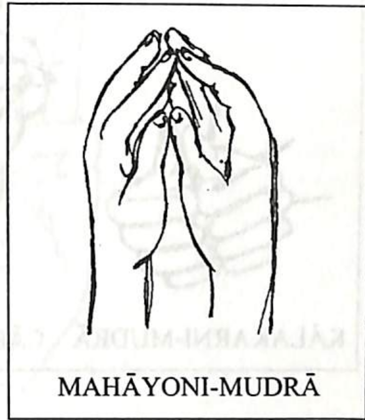
(11.2) PUŚTAKA-MUDRĀ


PUSTAKA

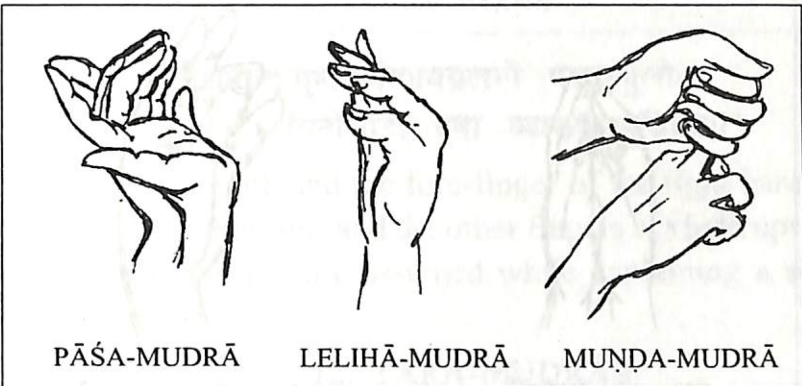
Some Mudrās employed in the worship of *Śakti*.



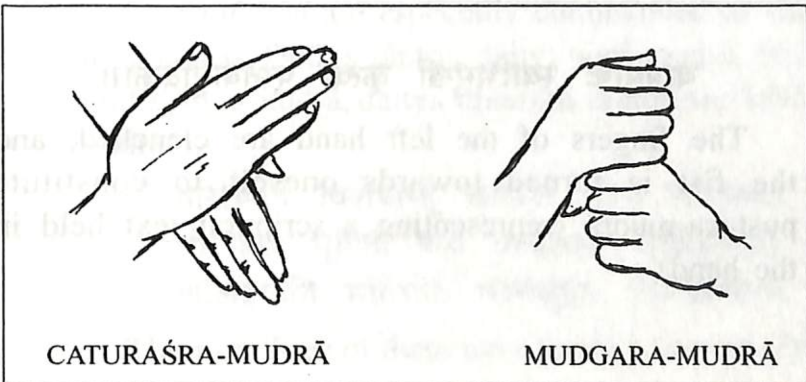
ARDHA-YONI-MUDRĀ



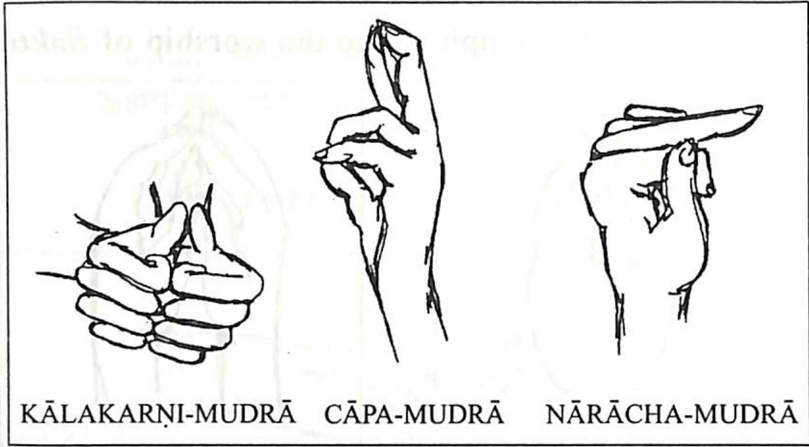
MAHĀYONI-MUDRĀ



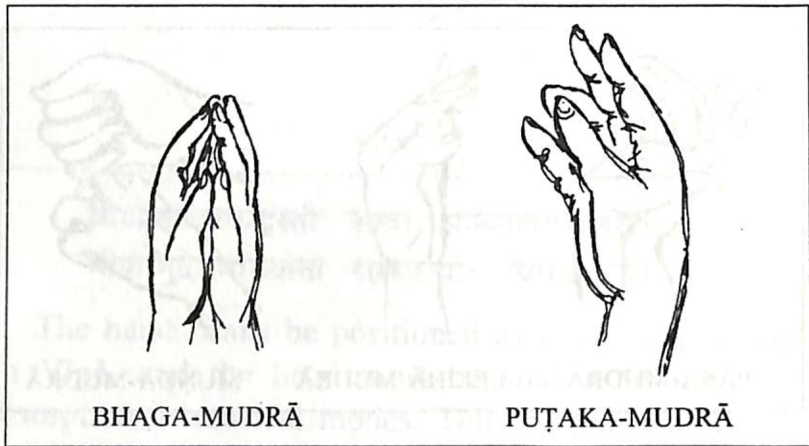
PĀŚA-MUDRĀ LELIHĀ-MUDRĀ MUṆḌA-MUDRĀ



CATURAŚRA-MUDRĀ MUDGARA-MUDRĀ



KĀLAKARṆI-MUDRĀ CĀPA-MUDRĀ NĀRĀCHA-MUDRĀ

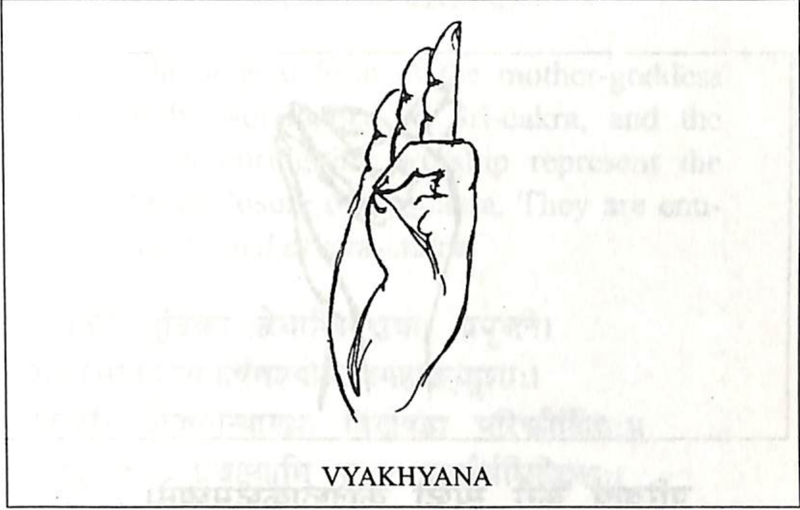


BHAGA-MUDRĀ PUṬAKA-MUDRĀ

वाममुष्टिं स्वाभिमुखीं कृत्वा पुस्तकमुद्रिका॥

The fingers of the left hand are clenched, and the fist is turned towards oneself to constitute pustaka-mudrā (representing a scripural text held in the hand).

(11.3) VYĀKHYĀNA-MUDRĀ



VYAKHYANA

दक्षिणाङ्गुष्ठतर्जन्यावग्रलग्ने पराङ्गुलीः।
प्रसार्य संयतोत्ताना एषा व्याख्यानमुद्रिका॥

The thumb and the fore-finger of the right hand are joined at their tips and the other fingers are held upright. This is the gesture assumed while explaining a scriptural text.

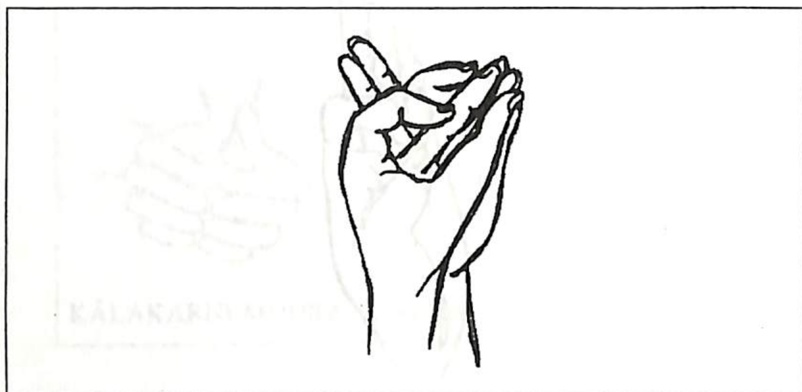
12. TĀRĀ-MUDRĀS

Five mudrās are especially commended as dear to the goddess Tārā, a tāntrik deity: yoni-mudrā, bhūtinī-mudrā, bīja-mudrā, daitya-dhūminī-mudrā and lelihāna-mudrā.

ताराच्चर्ने विशेषास्तु कथ्यन्ते पञ्च मुद्रिकाः।
योनिश्च भूतिनी चैव बीजाख्या दैत्यधूमिनी।
लेलिहानेति संप्रोक्ताः पञ्चमुद्राः प्रकाशिताः॥

The first three of them have already been described.

(12.1) DAITYA-DHŪMINĪ-MUDRĀ



परिवर्त्य करौ स्पृष्टौ कनिष्ठाकृष्टमध्यमे।
अनामायुगलं चाधस्तर्जनीयुगलं पृथक्॥
अन्योन्यं निबिडं बद्ध्वाङ्गुष्ठाग्रेऽनामिके ततः।
दानवधूमकेत्वाख्या मुद्रैषा कथिता प्रिये।
अस्यास्तु बन्धनान्मत्री बन्धनान्मुच्यते ध्रुवम्॥

Also called Dānava-dhūmaketu-mudrā, this is intended to liberate one from all fetters.

(12.2) LELIHĀNA-MUDRA

वक्त्रं विस्फारितं कृत्वाप्यधो जिह्वां च चालयेत्।
पार्श्वस्थं मुष्टियुगलं लेलिहानेति कीर्तिता॥

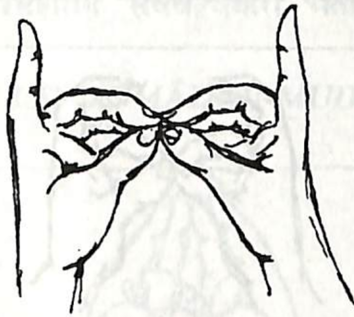
The 'licking' gesture is assumed by opening the mouth widely and putting out the tongue downward and moving it fast; the two hands are clenched and held at the sides.

13. TRIPURĀ-MUDRĀS

Tripurā is the special form of the mother-goddess who is popularly worshipped in Śrī-cakra, and the mudrās employed during her worship represent the divinities in the enclosure of Śri-cakra. They are enumerated thus in *Vāmakeśvara-tantra:*

दशका मुद्रिका ज्ञेयास्त्रिपुरायाः प्रपूजने।
संक्षोभद्रावणाकर्षवश्योन्मादमहाङ्कुशाः।
खेचरी बीजयोन्याख्या त्रिखण्डा परिकीर्तिताः॥
श्रुणु देवि प्रवक्ष्यामि मुद्राः सर्वार्थसिद्धिदाः।
याभिर्विरचिताभिस्तु सान्निध्यं त्रैपुरं भवेत्॥

(13.1) SAṀKṢOBHA-MUDRĀ



KṢOBHAṆA-MUDRĀ

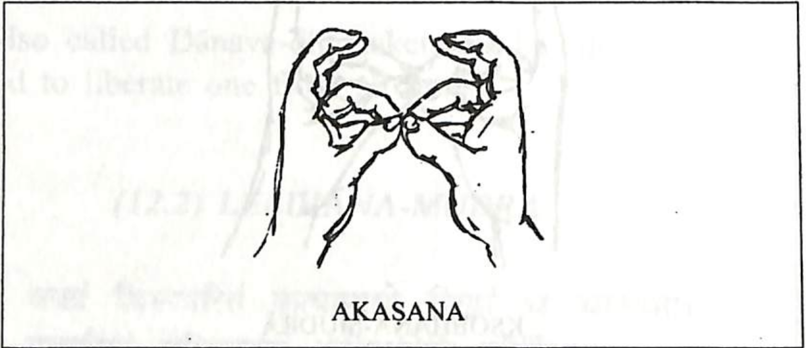
मध्यमामध्यगे कृत्वा कनिष्ठेऽगुष्ठरोधिते।
तर्जन्यौ दण्डवत्कृत्वा मध्यमोपर्यनामिके।
एषा च प्रथमा मुद्रा सर्वसंक्षोभकारिणी॥

(13.2) VIDRĀVIṆĪ-MUDRĀ


VIDRĀVAṆA

एतस्या एव मुद्राया मध्यमे सरले यदा।
क्रियेते परमेशानि सर्व विद्राविणी तदा।।

(13.3) ĀKARṢIṆĪ-MUDRA


AKAṢANA

मध्यमातर्जनीभ्यां च कनिष्ठानामिके समे।
अङ्गुशाकाररूपाभ्यां मध्यमे परमेश्वरि।।
अङ्गुष्ठौ तु नियुञ्जीत कनिष्ठानामिकोपरि।
इयमाकर्षिणी मुद्रा त्रैलोक्याकर्षिणी परा।।

(13.4) VAŚAṀKARĪ-MUDRĀ



VAŚA

पुटाकरो करौ कृत्वा तर्जन्यावङ्कुशाकृती।
परिवर्तक्रमेणैव मध्यमे तदधोगते॥
क्रमेण देवि तेनैव कनिष्ठानामिके तथा।
संयोज्य निविडाः सर्वा अङ्गुष्ठावग्रदेशतः।
मुद्रेयं परमेशानि सर्ववश्यकरी मता॥

(13.5) UNMĀDINI-MUDRĀ



UNMADA

सम्मुखौ तु करौ कृत्वा मध्यमाध्यगेऽन्त्यजे।
अनामिके तु सरले तद्वहिस्तर्जनीद्वयम्॥
दण्डकारौ तदङ्गुष्ठौ मध्यमानखदेशगौ।
मुद्रैषोन्मादिनी नाम्ना कर्षिणी सर्वयोषिताम्॥

(13.6) AṆKUŚA-MUDRĀ



MAHĀNKUŚHA

अस्यास्त्वनामिकायुग्ममधः कृताङ्कुशाकृती।
तर्जन्यावपि तेनैव क्रमेण विनियोजयेत्।
इयं महाङ्कुशा मुद्रा सर्वकामार्थसाधिनी॥

(13.7) KHECARĪ-MUDRĀ



KHECARI

सव्यं दक्षिणदेशे तु सव्यदेशे तु दक्षिणम्।
बाहुं कृत्वा महादेवि हस्तौ सम्परिवर्त्य च॥
कन्ष्ठिेऽनामिके देवि युक्ते तेन क्रमेण च।
तर्जनीभ्यां समाक्रान्ते सवोर्द्धमपि मध्यमे॥
अङ्गुष्ठौ तु महेशानि सरलावपि कारयेत्।
इयं सा खेचरी मुद्रा पार्थिवस्थानयोजिता॥

(13.8) BĪJA-MUDRĀ



BĪJA

परिवर्त्य करौ स्पृष्टावर्धनचन्द्राकृती प्रिये।
तर्जनीन्यङ्गुष्ठयुगलं युगपत्कारयेत्ततः॥
अधः कनिष्ठावष्टब्धे मध्यमे विनियोजयेत्।
तथैव कुटिले योज्ये सर्वाधस्तादनामिके।
बीजमुद्रेयमचिरात् सर्वसिद्धिविवर्धिनी॥

(13.9) YONI-MUDRĀ



YONI

मध्यमे कुटिले कृत्वा तर्जन्युपरि संस्थिते।
अनामिके मध्यगते तथैव हि कनिष्ठिके॥
सर्वा एकत्र संयोज्या अङ्गुष्ठपरिपीडिताः।
एषा तु परमा मुद्रा योनिमुद्रेयमीरिता॥

(13.10) TRIKHAṆḌA-MUDRĀ

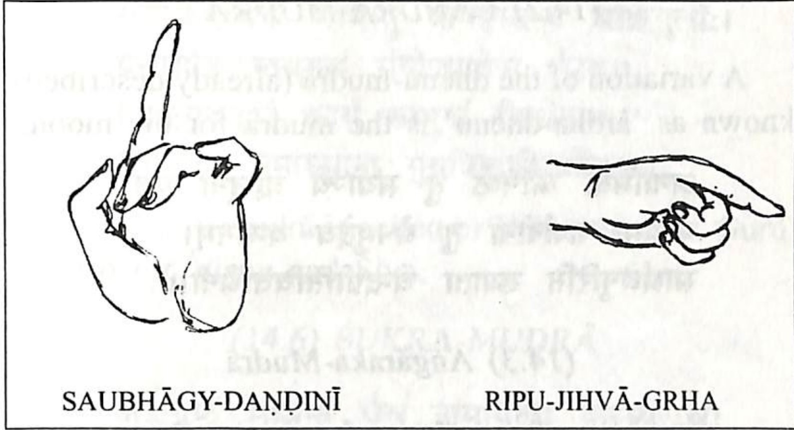


TRIKHAṆḌA

परिवर्त्य करो स्पृष्टौ अङ्गुष्ठौ कारयेत्समौ।
अनामान्तर्गतं कृत्वा तर्जन्यौ कुटिलाकृती॥
कनिष्ठके नियुञ्जीत निजस्थाने महेश्वरी।
त्रिखण्डेयं समाख्याता त्रिपुराध्यानकर्मणि॥

(एता मुद्रा महेशानि त्रिपुराया मयोदिताः।
पूजाकाले प्रयोक्ताव्या यथानुक्रमयोगतः॥)

Besides the above mudrās, other mudrās are suggested for the sequence of nyāsa (ritual placement) like Saubhāgya-daṇ-ḍinī-mudrā and Ripu- jihvā-graha-mudrā.



SAUBHĀGY-DAṆḌINĪ RIPU-JIHVĀ-GRHA

(१) वामहस्तेन मुष्टिं तु बद्ध्वा कर्णप्रदेशके।
तर्जनीं सरलां कृत्वा भ्रामयेन्मनुवित्तमः।
सौभाग्यदण्डिनी मुद्रा न्यासकालेऽपि सूचिता॥

(२) अन्तरङ्गुष्ठमुष्ट्या तु निरुद्ध्य तर्जनीमिमाम्।
रिपुजिह्वाग्रहा मुद्रा न्यासकाले तु सूचिता॥

14. NAVA-GRAHA-MUDRĀS

The propitiation of the nine stellar bodies, personifying them as demi-gods, is a custom of great antiquity. Specific mudrās are also stylized for use during the collective worship of these divinities.

(14.1) SŪRYA-MUDRĀ

मुष्टिर्दक्षिणहस्तस्य यदोर्ध्वाङ्गुष्ठिका भवेत्।
सा स्याच्छिखरिणी मुद्रा ब्राह्मी सूर्यप्रिया॥

The finger of the right hand are clenched into fist, with the thumb held upright. This denotes the rising sun.

(14.2) CANDRA-MUDRĀ

A variation of the dhenu-mudrā (already described), known as 'ārdha-dhenu' is the mudrā for the moon.

अनामिके कनिष्ठे तु संयोज्य ऋजुना पुनः।
मध्यमा तर्जनीनां तु धेनमुद्रेव बंन्धनम्।
सार्धधेनुरिति ख्याता चन्द्रप्रीतिविवर्धिनी॥

(14.3) Aṅgāraka-Mudrā

करयोरङ्गुलीः सर्वाः सर्वाग्राण्येकतः स्थिता।
नियोज्यार्धतले चैव तदधोऽपि वियुज्य च॥
अग्रैरग्रं योजयेत्तु मुद्रा सम्मीलनी तु सा।
भौमभूमिमुनीशानामियं प्रीतिविवर्धिनी॥

The mudrā known as 'samīlanī, (joining of all the fingers of the two hands) is prescribed in the worship of Aṅgāraka (viz. Maṅgala).

(14.4) BUDHA-MUDRĀ

सर्वाङ्गुलीस्तु संसक्ता दक्षिणस्य करस्य च।
कियद् भागं तथान्यस्य तलं कुर्यात्तु कुण्डवत्।
समाख्याता कुण्डमुद्रा बुधवाणीशिवाप्रिया॥

The kuṇḍa-mudrā (where all the fingers of the right hand are joined to take the shape of pot) is used in the worship of Budha. It is also indicated in the worship of Sarasvatī and Śivā.

(14.5) BRHASPAT-MUDRĀ

सर्वाङ्गुलीनां मध्यैस्तु वामहस्तस्य चाङ्गुलीः।
प्रसार्याङ्गुष्ठयुगलं संयोज्याग्रेण भैरव॥
तदङ्गुष्ठद्वयं कार्यं सम्मुखं वितरेत्ततः।
चक्रमुद्रा समाख्याता गुरुविष्णुशिवप्रिया॥

The cakra-mudrā is suited or Brhaspati (viz. Guru), as also for Viṣṇu and Śiva.

(14.6) ŚUKRA-MUDRĀ

अङ्गुष्ठं मध्यमां चैव नामयित्वा करस्य च।
दक्षिणस्यापरास्तिस्त्रो योजयेदग्रतः पुनः।
शूलमुद्रा समाख्याता मम शुक्रगुहप्रिया॥

The śūla- mudrā, indicated of Śukra; involves the bending of the thumb and middle finger of the right hand, while the other finger join in the form of a spear. The same mudrā may also be used in the worship of Subrahmaṇya.

(14.7) ŚANAIŚCARA-MUDRĀ

निकुब्जीकृत्य तु करौ वामाङ्गुलिगणस्य तु।
अग्राणि योजयेन्मध्ये तलस्यासव्यहस्ततः॥
अधः कृत्वा वामहस्तं मुद्रा सिंहमुखी स्मृता।

इयं प्रीत्यै तु दुर्गायाः सूर्यपुत्रस्य चक्रिणः॥

In the propitiation of Śani, the siṁha-mukhī-mudrā is assumed, as it is also done in the worship of Durgā and Vishnu.

(14.8) RĀHU-MUDRĀ

भगमुद्रा कर्णमूले गोमुखाख्या प्रकीर्तिता।
मम विष्णोस्तथा राहोः सर्वदा प्रतिदायिनी॥

The go-mukha-mudrā (also called bhaga-mudrā) in the form of a cow's head is assumed while propitiation Rāhu.

(14.9) KETU-MUDRĀ

मुष्टिद्वयमधोत्तानं कृत्वा संयोज्य पार्श्वतः।
दक्षिणस्य कनिष्ठादीन् प्रसार्य क्रमतः पुनः।
तथा वामकनिष्ठाभ्यामेकैकेन प्रसारयेत्॥

In the worship of Ketu, the finger of the two hands are clenched; the fists are held side by side. The fingers of the right hand are brought out one after another, beginning with the little finger, and then the fingers of the other hand are also likewise bought out.

15. LOKA-PĀLA-MUDRĀ

The guardians of directions (dik-pāḷas) are worshipped frequently. They are Indra (East), Agni (South-East), Yama (South), Nirṛti (South-West), Varuṇa (West), Vāyu (North-West), Kubera (North), Ananta (below)

and Brahmā (above). The ten realms of which they are regents are also called lokas.

प्रोन्नामोन्नमनं चैव बिम्बं पशुपतं तथा।
शुद्धं त्यागः साधनी च तथा चैव प्रसाधनी॥
व्याकुञ्च्य करशाखास्तु दक्षिणाःसा तु मुद्रिका।
उग्रमुद्रा समाख्याता स्वहस्तस्य विपर्ययात्।
इन्द्रादि लोकपालानं दश मुद्राः प्रकीर्तिताः॥

The ten mudrās named above are required are required to be employed in dikpālaka-pūjā.

16. SAPTA-MĀTṚ-MUDRĀ

अङ्गुष्ठतर्जनीमध्या अग्रभागे नियोज्य च।
मध्यमां च कनिष्ठां च आकुंच्य दक्षिणे करे॥
त्रिमुखाख्या समाख्याता विश्वेदेवप्रिया सदा।
केतोः प्रियेयं सततं मातृणामपि तुष्टिदा॥

The seven mother-goddesses that form a group (gana) are propitiated in all religious rites; and their worship is not only ancient but wide-spread. They are Brāhmī, Māheśvarī, Kaumāri, Vaishṇavī, Vārahī, Indrāṇī and Chāmuṇḍā. The mudrā known as 'tri-mukh' (where the thumb, the fore-finger and the middle-finger of the right hand are joined at the top, with the ring-finger and the little-finger doubled up on the palm), is recommended.

Vidyalankara, Sastra-Chudamini, Sangita-Kalaratna, Professor Saligrama Krishna Ramachandra Rao, is a well-known scholar who combines traditional learning with modern research. Well versed in Sanskrit, Pali, Ardhmagadhi and several modern Indian languages and acquainted with Tibetan and some European languages, he has written extensively on Vedanta, Buddhism, Janism, Indian Culture, Art and Literature.

In his professional career, however, he was a Professor of Psychology. He has headed the Department of Clinical Psychology in the National Institute of Mental Health and Neuroscience's, Bangalore and the Department of Indian Culture in the Collision College Study Center of the University of the Pacific (U.S.A.) He was the senior associate of National Institute of Advanced Studies (Indian Institute of Science), Bangalore, and Guest Faculty, Indian Institute of Management, Bangalore and member of the Governing Council of TTD (SVCL Research Center), Tirupati. He has been member of Karnataka State Lalitha Kala Academy and Sangita Nritya Academy and Sangita Nritya Academy; he has served on the Agama Board (Govt. of Karnataka). He is President of Silpa-Kala Pratisthana. The Govt. of Karnataka has honored him with the 1986 Rajyotsava Award. He has received awards from Lalita-Kala Academy and Sangita Nritya Academy. He has been Awarded the Veda-Sanman for the year 2000 by the Govt. of India (Ministry of HRD, Sandipani Mahavidhyalaya, Ujjain). He has written more than Sixty Books in Kannada, a Play in Sanskrit, and a Pali Commentary on a Buddhist classic. One of his books on Iconography in Kannada has won the State Sahitya Academy Award, as also another of his Book on the Tirupati Temple.

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